LAHORE AND ITS IMPORTANT MONUMENTS

By

MOHAMAD WALI ULLAH KHAN

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DEPARTMENT OF ARCHAEOLOGY PAKISTAN





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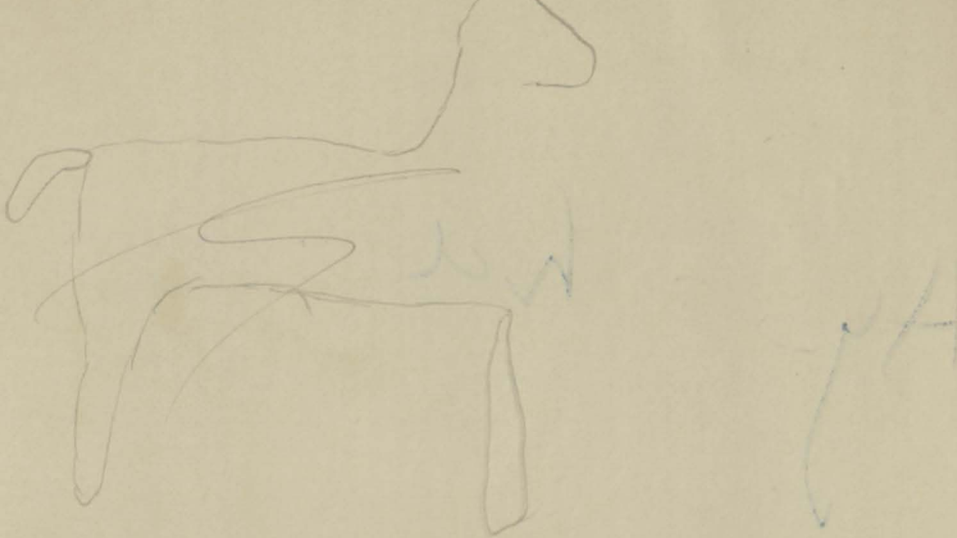


Horses and Riders: an enamelled tile mosaic work in Lahore Fort

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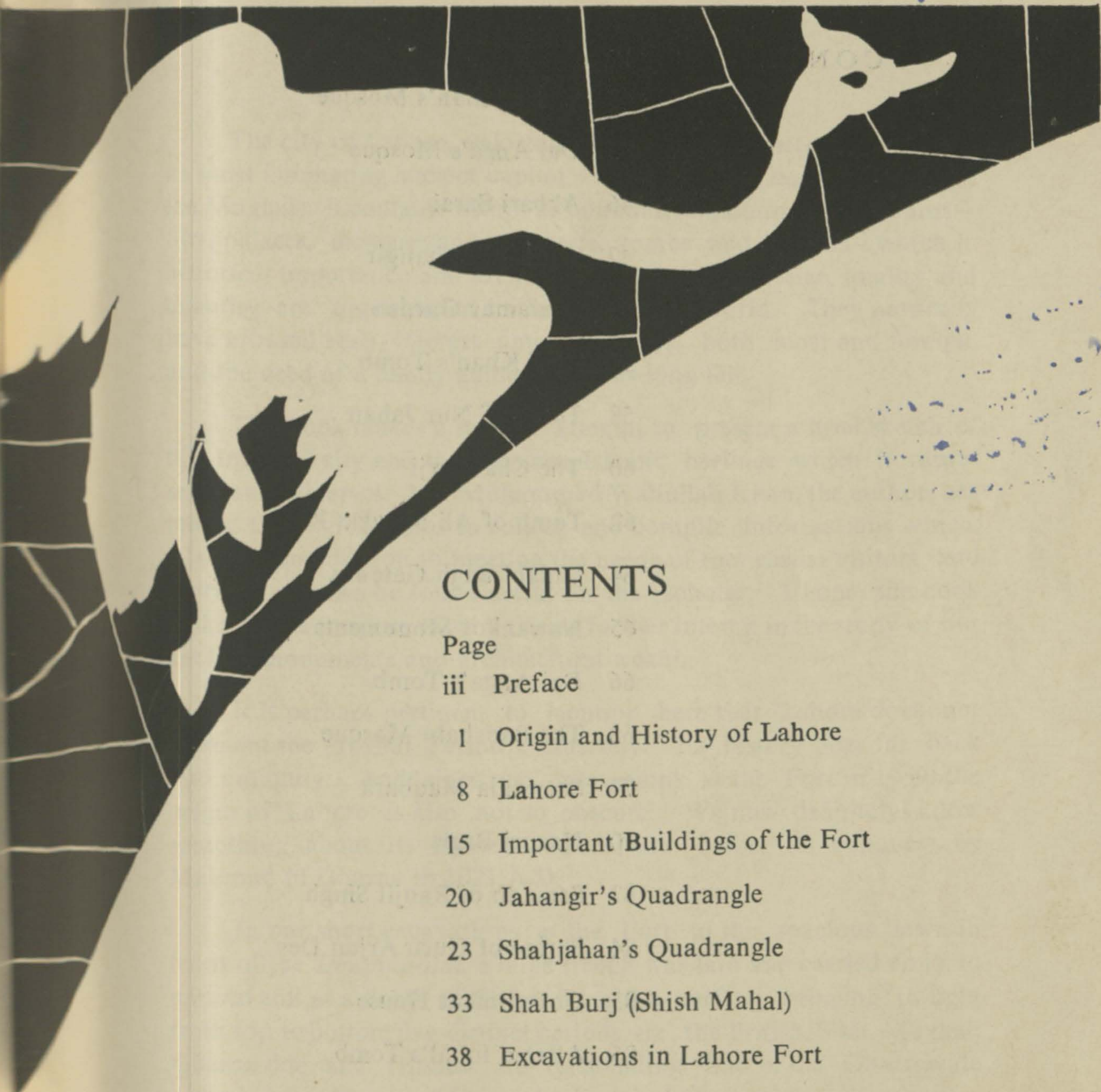
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PREFACE

The city of Lahore, Pakistan's second largest metropolis, is also its most fascinating ancient capital. This was the *Darul Sultanat* of the Mughals. It contains within its boundaries monumental remains—fort, palaces, mosques and minarets, tombs and gardens – which in historical importance and architectural merits, in range, quality and quantity, are unparalleled in this part of the world. They naturally have aroused keen interest among visitors, both local and foreign, and the need of a handy guide book was long felt.

This book makes a modest attempt to present a brief sketch of this Imperial city and the immense Islamic heritage which it represents and preserves. Mr. Muhammad Waliullah Khan, the author, has indeed taken great pains to collect and compile informations which, I believe, in addition to meeting the needs of the casual visitors and tourists, will also be found useful for the scholar. I hope the book will serve its purpose of stimulating further interest in the study of our ancient monuments and architectural wealth.

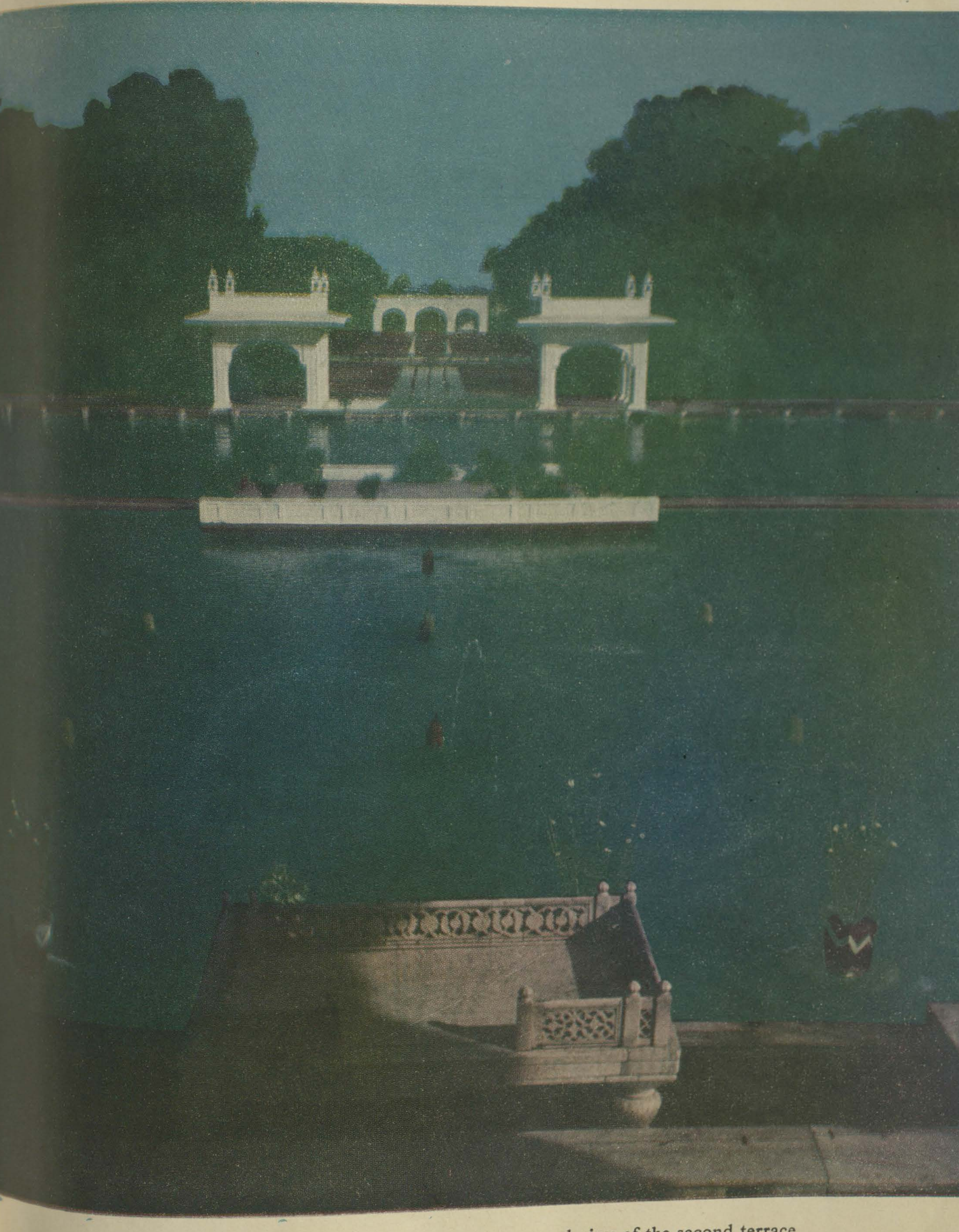
It is perhaps pertinent to mention here that Lahore does not represent the Mughal Period exclusively. Its history goes far back into antiquity. And since our excavations at the Fort in 1959, the origin of Lahore is also not so obscure. We now definitely know something about its history and culture before its conquest by Mahmud of Ghazna in 1021 A.D.

In our short excavations at the Fort in the spacious lawn in front of the *Dewan-e-Am*, a large trench was laid and carried down to natural soil at a depth of 50 feet from the surface, bringing to light from top to bottom five distinct periods viz , the British, Sikh, Mughal, Ghaznavide and Hindu. An outstanding find of the Ghaznavide period is a gold coin of Sultan Mahmud of Ghazna.

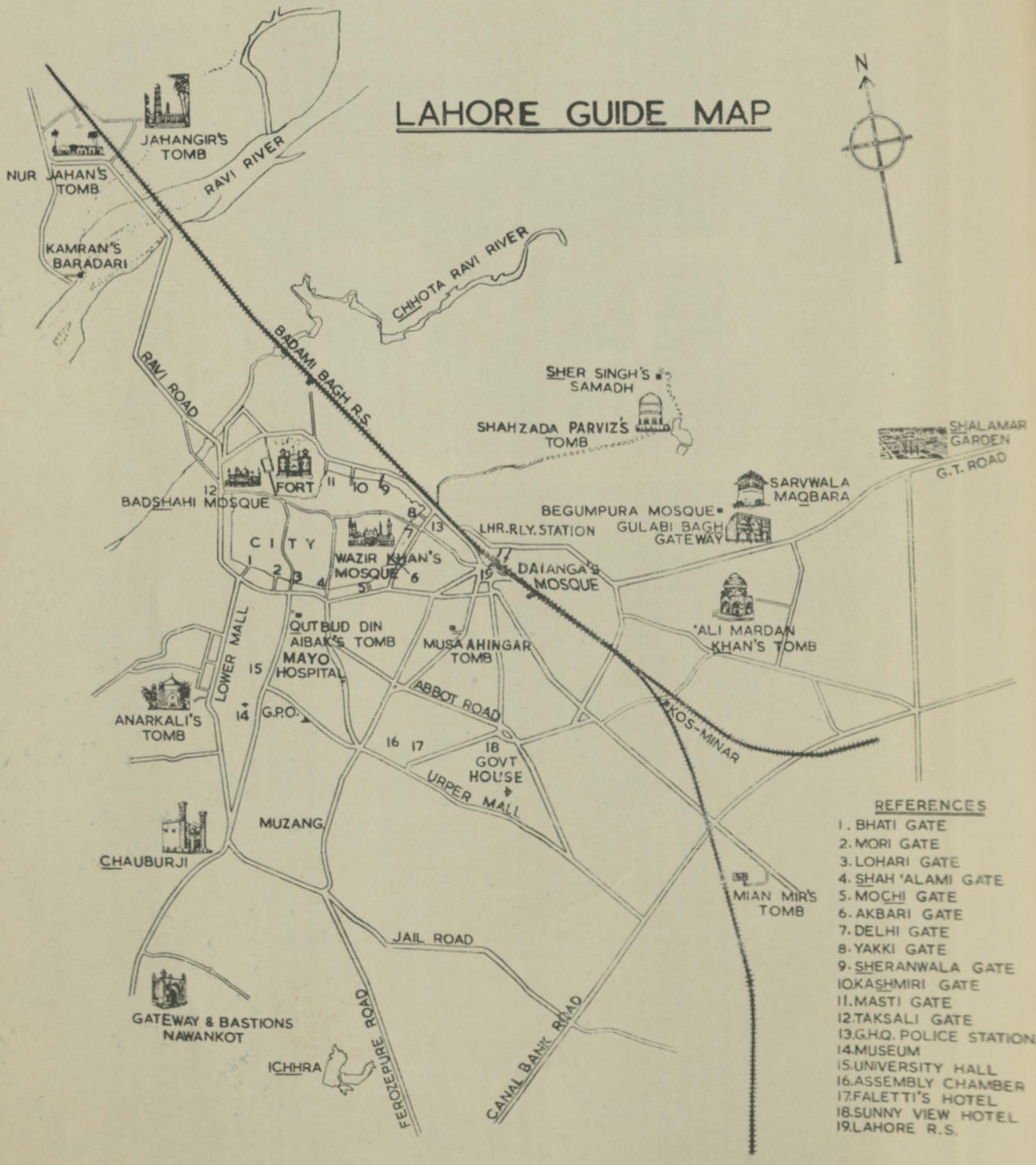
Below the Ghaznavide period levels, the remains of Hindu period were encountered, marked by a 7 feet thick layer of mixed cultural deposits indicating a great disturbance. This evidently marked the beginning of Muslim occupation of the city. Below this thick deposit, a 12 feet high wall of mud-bricks was encountered. This may perhaps represent the non-Muslim mud-brick fort, which is recorded to have been sacked by Mahmud of Ghazna during his Indian campaigns. The finds recovered from these lower levels are undoubtedly of non-Muslim character. They include a type of female figurines, probably of mother goddess, with well-developed facial features and elongated head-dress. Among other finds of this period, an amphora deserves special mention. It is painted with intricate geometric and floral designs with black paint on a whitish background. Male and female figures, spotted cows and peacocks in fighting mood are represented on the pot in a remarkably life-like manner. A male figure standing in front of an elephant and holding a thunderbolt perhaps represents Indra. The whole scene is mythical and the amphora was no doubt meant for ritual purposes.

During the course of this excavation in the Fort, another deep trench was dug in Haveli Dhyan Singh in Shahi Mohalla, which provided corroborative evidence of chronological development of the city. The material recovered from the pre-Muslim levels here includes a type of beakednose female figurines and a male figurine showing head-dress in Scythian style. A votive tank resembling a Taxila specimen was also recovered.

F. A. Khan



Shalamar Garden built by Shahjahan in 1642. A general view of the second terrace.


LAHORE GUIDE MAP
N
JAHANGIR'S TOMB
NUR JAHAN'S TOMB
RAVI RIVER
KAMRAN'S BARADARI
CHHOTA RAVI RIVER
BADAMI BAGH R.S.
RAVI ROAD
SHER SINGH'S SAMADH
SHAHZADA PARVIZ'S TOMB
SHALAMAR GARDEN
G.T. ROAD
SARVWALA MAQBARA
BEGUMPURA MOSQUE
GULABI BAGH GATEWAY
FORT
BADSHAHI MOSQUE
LHR. RLY. STATION
CITY
WAZIR KHAN'S MOSQUE
DAI ANGA'S MOSQUE
QUTBUD DIN AIBAK'S TOMB
MUSA AHINGAR TOMB
'ALI MARDAN KHAN'S TOMB
MAYO HOSPITAL
LOWER MALL
ANARKALI'S TOMB
G.P.O.
ABBOT ROAD
KOS-MINAR
GOVT HOUSE
UPPER MALL
MUZANG
CHAUBURJI
MIAN MIR'S TOMB
JAIL ROAD
GATEWAY & BASTIONS NAWANKOT
FEROZEPURE ROAD
ICHHRA
CANAL BANK ROAD
REFERENCES
1. BHATI GATE
2. MORI GATE
3. LOHARI GATE
4. SHAH 'ALAMI GATE
5. MOCHI GATE
6. AKBARI GATE
7. DELHI GATE
8. YAKKI GATE
9. SHERANWALA GATE
10. KASHMIRI GATE
11. MASTI GATE
12. TAKSALI GATE
13. G.H.Q. POLICE STATION
14. MUSEUM
15. UNIVERSITY HALL
16. ASSEMBLY CHAMBER
17. FALETTI'S HOTEL
18. SUNNY VIEW HOTEL
19. LAHORE R.S.

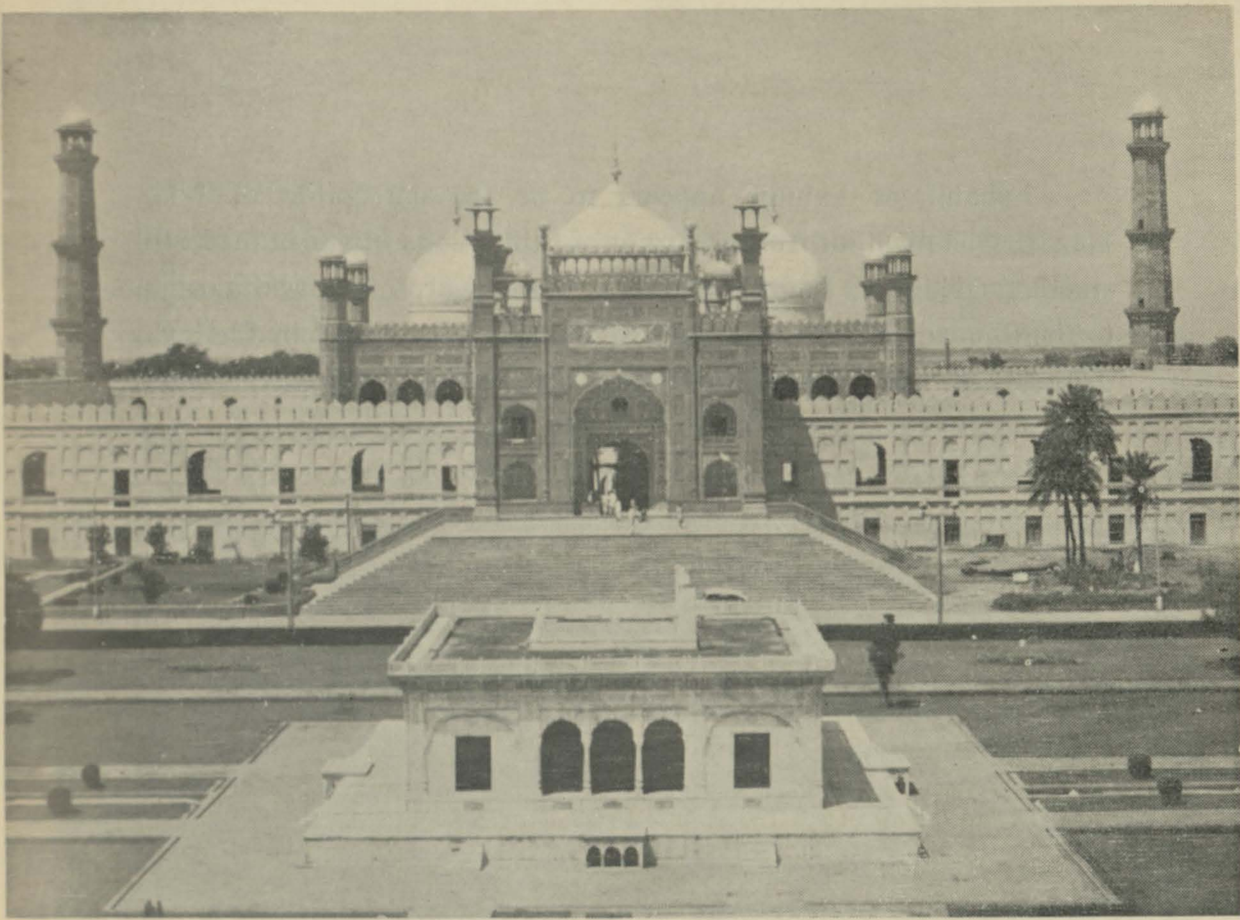
ORIGIN AND HISTORY OF LAHORE

Lahore, now a Corporation City, is the capital of the Panjab. It is situated one mile south of the river Ravi on latitude 31°-34′ N, longitude 74°-20′ E, and is 702 feet above the sea level. The Mughal historians have mentioned it as *Darul Saltanat* (Seat of the Sovereignty), while Delhi has been referred to as *Darul Khilafa* (Seat of the Empire) and Agra as *Darul Mahal* (Seat of the Palace).

The origin of Lahore is obscure and nothing is known about it before 1021 A.D., when it was conquered by Mahmud of Ghazna from Trilochanpala (1013-1021 A.D.), a Rajput king of Hindu Shahiya dynasty, popularly known as Hindu Shahiyas of Kabul. Its first authentic historical mention is made by Al-Biruni in his book Tarikhul Hind, completed about 1030–33 A.D. He says, "Mandahukur, the capital of Lauhavar (لوهاور) is located on the east of the river Irava (Iravati, i.e. Ravi)". Iravati is another name of the Hindu goddess Durga, wife of Rudra, the god of wrath and storms. Here, perhaps, is a reference to the disasters which sometimes are brought by this river. Lahore is mentioned here not as a city but as a province.

Traditionally, its foundation is attributed to mythic Lau (Lav, or Loh) a son of Rama Chandra, the hero of the legendary Ramayana. A small shrine known as the temple of Loh still exists in Lahore Fort near the Alamgiri Gate, lending support to this tradition. Its present structure dates back to Sikh period (1799-1846 A.D.).

Lahore is not the only town of this name; there are at least a few others in the subcontinent such as Lahore in the Mardan District, the ancient *So-lo-tu-lo* or Salatura of the Chinese pilgrim Hsuan T-sang, birth place of the celebrated Sanskrit Grammarian Panini; Lahari or Lahayar near Gwalior in India, Lahori or Lahori Bandar in the Hyderabad District of Sind, and Lahoar in Mewar State of Rajputana. The common name for all these towns situated in different parts of the country and almost all associated with Rajputs of the Solar Race, the descendants of Lau, indicates that all these towns could have been founded, though not by one person at one time, but possibly by the descendants of one person, i.e. Lau, at different times. It can, therefore, be concluded that Lahore, the capital of the Panjab was founded or named by the descendants of Lau. But when and by whom? In his 5th expedition in 1008 A.D., Mahmud utterly defeated Anandpal in a battle fought at a place between Hund and Peshawar, as a result of which Hindu Shahiyas were uprooted from the country west of the Indus, and probably it was after this event that they changed their capital to the place now called Lahore. There must have existed a small town or fort at the site of present Lahore, and Anandpal probably renamed it as Lahore either after his ancestor Lau or more probably after Lahore (Old Salatura), the town he abandoned in the country west of the Indus near Hund.



General view of Badshahi Mosque, Lahore, built by Aurangzeb in 1673/74 A.D.

Lahore has been mentioned by historians, geographers and poets of many countries between 1021 and 1608 A.D. under 13 different variants of the same name. All these variants are composed of a prefix in one or the other form of Lau or Loh and of an affix 'avar', a corruption of a Sanskrit word *Avarana*, meaning fort. The combined meaning being either fort of Lau or an iron, i.e. a strong fort. The strongholds of pre-Aryan people in this 'Land of Seven Rivers' have been metaphorically referred to in the Rigveda as of metal (ayasi).

Lahanur or Lahnur appears to be the corruption of Loha Nagari, the town of iron or strong fortifications. Nur in fact still stands for Nagar in Southern India, and this word may owe its origin to the time when the non-Aryans were pushed southward by the invading Aryans in the second millennium B.C. Nore or Nor also appears as a suffix of some towns in this country, such as Kalanore.



A general view of Shalamar Garden built by Shahjahan in 1642

GHAZNAVID PERIOD

As mentioned above, Mahmud of Ghazna annexed Lahore to his Empire in 1021 A.D. Thereafter, for 165 years from 1021 to 1186 A.D., Lahore enjoyed the status of a provincial capital in the beginning, and the capital of 16 rulers of the Ghaznavid dynasty afterwards.

DELHI SULTANATE PERIOD

In A.D. 1186, Lahore was conquered by Shihabud-Din Muhammad Ghuri who assumed the title of Sultan of Delhi in 1193 A.D. Since then it remained upto 1524 A.D. the provincial capital of the Turks—the Khalji, Tughluq, Sayyid and Lodi Sultans of Delhi.

MUGHAL PERIOD

Lahore, however, attained magnificence during the Mughal rule from 1521 to 1721 A.D. when its decline commenced. It remained under the Mughals upto the time of Ahmad Shah, the 13th Mughal Emperor, when ultimately in 1752 A.D. it came under the Durrani Government of Kabul. Almost all the existing monuments of Lahore belong to the Mughal period. Babar's son Kamran (1530-1540 A.D.) was the first to construct a summer house in the centre of a tank laid amidst a spacious garden, which is now known as Kamran's Baradari. Akbar (1556-1605 A.D.) who held his Court here for 14 years (1584-98), built the present brick masonry Fort on earlier foundations in about 1566 A.D., and also enclosed the city with a brick wall with 12 gates. Jahangir (1605-1627 A.D.) and Shahjahan (1268-1658 A.D.) constructed palaces in the Fort and built tombs and gardens all around the city. Aurangzeb (1658-1707 A.D.) gave Lahore its grand mosque.

SIKH PERIOD

From 1767 to 1798 A.D. it was ruled by a coalition of three Sikh Chiefs, namely, Gujjar Singh, Lahna Singh and Sobha Singh. From

1799 to 1846 A.D., it was governed by Sikh ruler Ranjit Singh and his short-lived descendants, after which the regime finally passed on to the British. The rule of the Sikhs (1767-1846) in Lahore is marked by sweeping and ruthless destruction and damage, specially to the Muslim monuments. Hazuri Bagh Baradari (1818 A.D.) and Samadh of Maharaja Ranjit Singh (1840-48 A.D.) are the only worth-mentioning architectural contributions of the Sikh period.

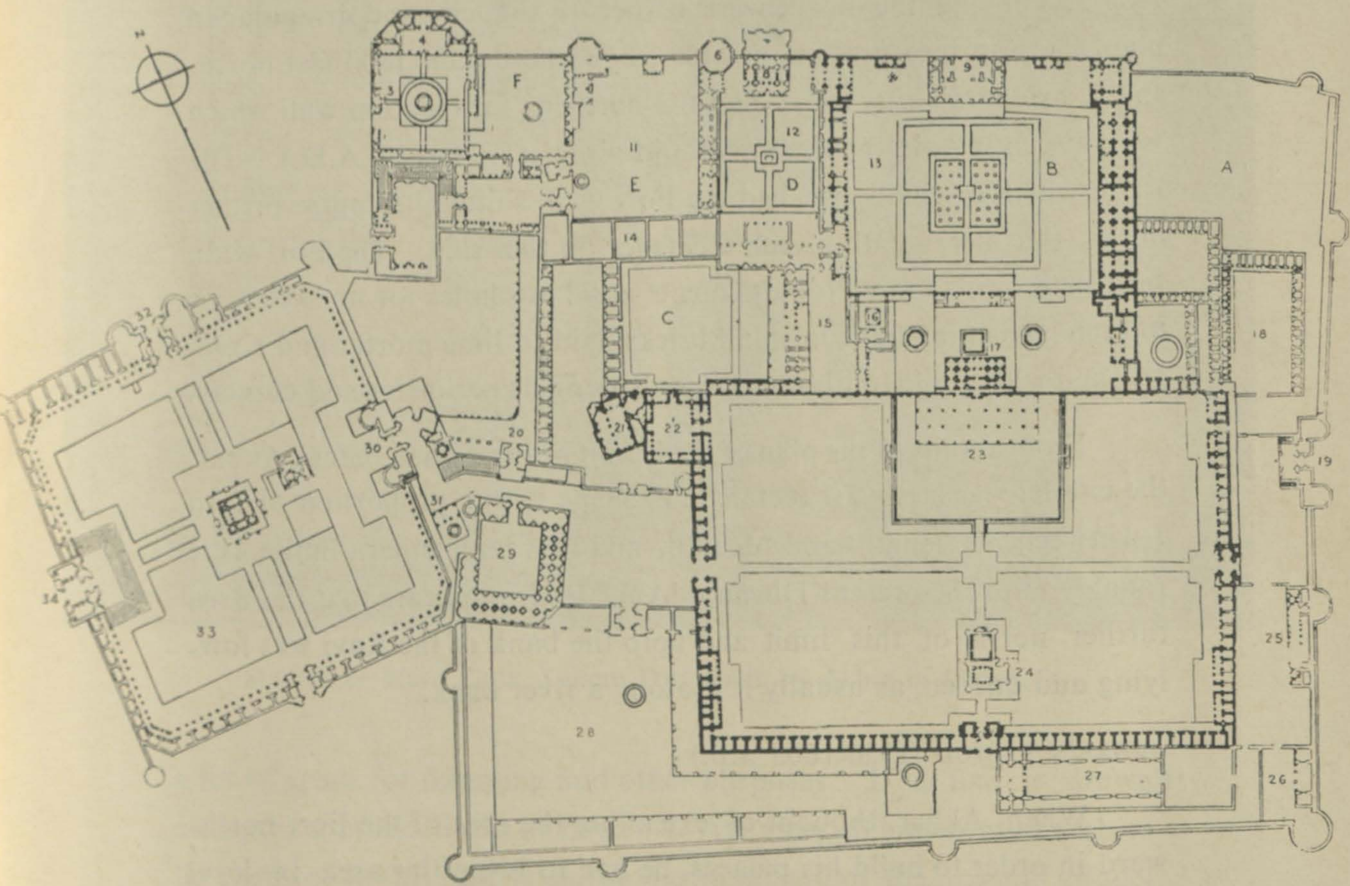
BRITISH PERIOD

During the British rule from 1848 to 1947, before Pakistan came into being, buildings and roads were greatly multiplied and the city improved much. The Central Museum, Lahore (1890 A.D.), Victoria Jubilee Town Hall (1890 A.D.), High Court (1889 A.D.), Marble Pavilion over the statue (now removed) of Queen Victoria (1901 A.D.) in Anglo-Muslim architectural style, and the Assembly Hall (1935 A.D.) are the building specimens of this period. The British period even in its early phase is marked by repairs to certain Mughal monuments. It was later in 1904, at the instance of Lord Curzon, the Viceroy of India, that an Act called the 'Ancient Monument Preservation Act' was passed and a separate department of 'Archaeological Survey' was established to look after the monuments. Since then this Department has carried out necessary repairs to these monuments, the maintenance of which is one of its special responsibilities.

PAKISTAN

Since the inception of Pakistan much valuable work towards the repairs and improvement of these monuments has been done and the approach roads and enclosed gardens have been developed. The small red sand-stone Mausoleum of Allama Iqbal situated in the south-west corner of Hazuri Bagh is a new monument which has added to the architectural accomplishment of the city.

LAHORE FORT



- AKBAR & JAHANGĪR
- SHĀHJAHĀN & AURANGZEB
- WELL

1. SHĀH BURJ GATE
2. HĀTHĪ PAER
3. NAULAKHĀ
4. SHĪSH MAHAL
5. KĀLĀ BURJ
6. LĀL BURJ
7. ARAZGĀH
8. DĪWĀN-E-KHĀṢ
9. KHWĀBGAH-E-JAHĀNGĪRĪ
10. ARMY CAMP
11. KHILWAT KHĀNA
12. SHĀHJAHĀN'S QUADRANGLE
13. JAHĀNGĪR'S QUADRANGLE
14. ḤAMMĀM-E-SHĀHĪ
15. DĀLĀN-SANG-E-SURKH
16. ḤAMMĀM
17. DAULAT KHĀNA-E-KHĀṢ-O-'ĀM OF AKBAR
18. SITE OF AKBAR'S PALACE
19. MASJIDĪ GATE
20. MUṢAMMAN BURJ GATE
21. MOTĪ MASJID
22. MAKĀTIB KHĀNA
23. DĪWĀN-E-'ĀM
24. BĀRĀDARĪ OF RĀJA DHIĀN SINGH
25. SITE OF DAFTAR KHĀNA
26. SITE OF LANGAR KHĀNA
27. SITE OF TOSHA KHĀNA
28. STABLES
29. ROYAL KITCHEN
30. 'ĀLAMGĪRĪ GATE
31. TEMPLE OF LAU
32. ROSHNĀI GATE
33. HAZŪRĪ BĀGH
34. GATE OF BĀDSHĀHĪ MOSQUE

- A. AKBAR'S QUADRANGLE
- B. JAHĀNGĪR'S QUADRANGLE
- C. MOTĪ MASJID QUADRANGLE
- D. SHĀHJAHĀN'S QUADRANGLE
- E. KHILWAT KHĀNA
- F. SHĪSH MAHAL

SCALE OF 100 50 0 100 200 300 400 500 FEET

LAHORE FORT

TOPOGRAPHY AND PLAN

Occupying the north-west corner of the city and irregular in plan, the Fort measures about 1400 feet east-west and 1100 feet north-south excluding the moat and the northern fortification wall which were added later in the time of Ranjit Singh (1799-1839 A.D.). The Ravi, which originally washed the Fort wall, shifted its course further north, thus necessitating such a defence on that side. The Fort wall, furnished on its top with battlements and loop-holes for musketry, is a high structure built in small bricks, laid in lime mortar and strengthened with semi-circular bastions all along its perimeter and corners.

From a study of the plan of the Fort it appears that, before Akbar, the citadel was a regular rectangle in shape with a proportion of 2 to 1 between its length and breadth, and that its northern limits were roughly upto the present Diwan-e-'Am. It also appears that the area further north of this limit and upto the bank of the Ravi was low-lying and uneven, as usually it is along a river bank.

AKBAR'S PERIOD (1556-1605 A.D.)

When Akbar thought of extending the area of the Fort northward in order to build his palaces, he had to bring this area in level with the southern part. In doing so, he, however, took advantage of the low-lying area on the north for the construction of *Tahkhanas* basement chambers) which are the special feature of the northern half of the Fort. No doubt this was the only economical and safe way of filling which, on one hand, had the advantage of securing stability for upper structures to be built over their, and offered, on the other hand,



Masjidi or Masti Gate, Lahore Fort, built by Akbar in 1566 A.D.

a lot of space for dumping and other purposes. If a line is drawn along the southern limits of Diwan-e-'Am area, all basement chambers lie north of it; this clearly shows the alignment of the original citadel before Akbar's time. The early buildings of Akbar's period were mostly in the north-east corner of the Fort, most of which have now unfortunately disappeared. It seems that some of them were demolished to give space for the construction of Jahangir's Palace (Daulat Khana-e-Jahangiri) which Akbar started in his later days, and some

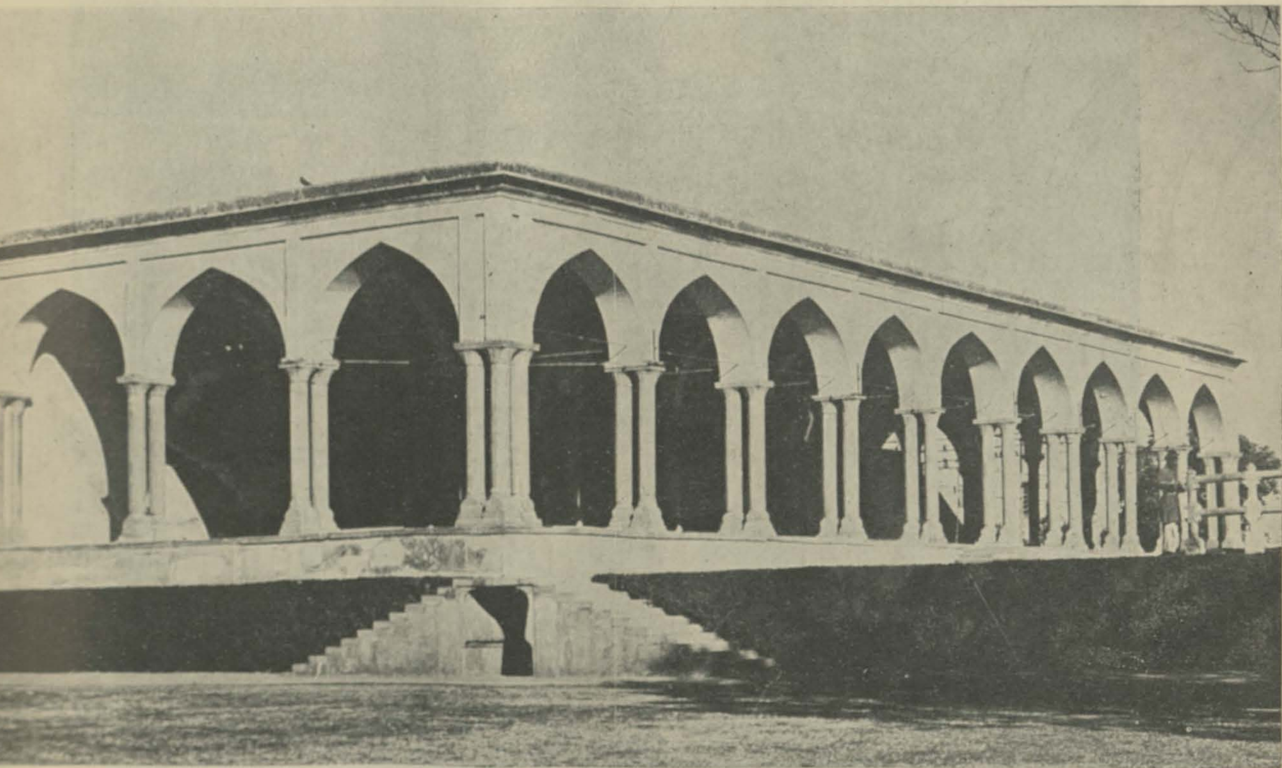


Richly caparisoned elephants with riders: an enamelled tile mosaic work in the 'Pictured Wall', Lahore Fort

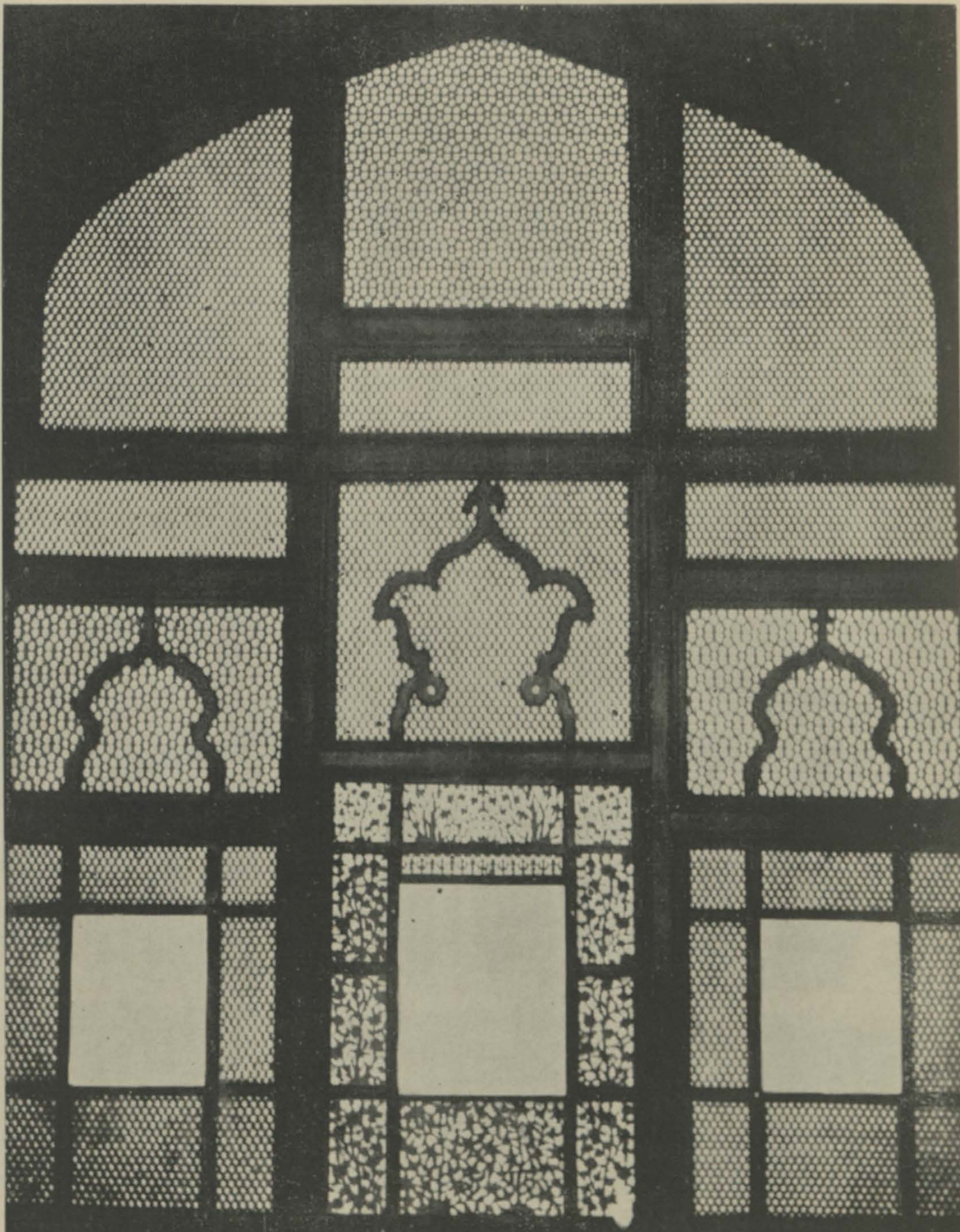
of them were demolished when Shahjahan ordered the construction of Diwan-e-'Am in 1628 A.D. Foundations of these buildings have been partially revealed by the excavations of the Archaeological Department in 1928 and again in 1957.

The Masjidi Gate, fortunately still standing in its original form, Daulat Khana-e-Khas-o-'Am, the double-storeyed back portion of Diwan-e-'Am, a small underground Turkish Bath and an arcade of ornamental flat arches in fine cut-brick work (under the office building) are the main structures of that period still existing. This beautiful arcade was brought to light in 1957. Originally it was about 413 feet long, but now except 112 feet long portion and one single arch on the extreme western side near Mai Jindan's Haveli, the rest has altogether disappeared.

The early history of the Fort is obscure. A reference to a fort at a place named Lahur or Lauhur made by Al-Biruni in his history, *Tarikhul-Hind*, appears to refer to a fort which upto the early 11th century A.D. stood at the village of Lahore (Old Salatura of Hsuan T-sang) near Hund in Tahsil Swabi, District Mardan of the North West Frontier, and not at modern Lahore. Munshi Sujan Rae Bhandari, author of *Khulasatut Tawarikh*, writing in 1695-96 A.D., tells that when India was conquered by Sultan Mahmud, Malik Ayaz, a favourite of the Sultan, built a masonry fort at Lahore and repopulated the city.



Diwan-e-'Am or the Hall of Public Audience, Lahore Fort, built by Shahjahan 1631/32 A.D.



A marble *jali* (screen) of Shish Mahal in Lahore Fort built by Shahjahan in 1631/32 A.D.

A fort is also mentioned in connection with Shihabud-Din Muhammad Ghuri's successive invasions of Lahore from A.D. 1180 to 1186. It was probably the same fort which was ruined by the Mongols in 1241 A.D. and rebuilt by Sultan Ghiyasud-Din Balban in 1267 A.D. Again, it was destroyed by a detachment of Timur's army in A.D. 1398 and rebuilt in mud by Sultan Mubarak Shah II, Sayyid, son of Khizr Khan, in the beginning of A.D. 1421. Nearly five months later the mud fort was attacked by Shaikha Gakkhar.

In A.D. 1433 Shaikh 'Ali, the ruler of Kabul, after capturing and devastating Lahore, repaired the fort. Mention is made of its gates in connection with the arrival of Mirza Kamran from Kabul to Punjab after hearing the news of the demise of Emperor Humayun in 1556 A. D.

According to Ain-e-Akbari, Emperor Akbar demolished the mud fort and rebuilt it in burnt bricks: but no date of this construction is recorded. A fort, however, is mentioned in connection with Mirza Muhammad Hakim's rebellion in A.D. 1566. Assuming it to be the same fort as built by Akbar, it can be concluded that the present brick fort originally was constructed before 1566 A.D.

Shahjahan's Khwabgah built by Shahjahan in 1633 A.D.



It may also be safely presumed that all these successive references starting from the time of Mahmud and ending with that of Akbar are about the one and the same fort which has been successively constructed, demolished, reconstructed or repaired.

Jahangir, Shahjahan and Aurangzeb made additions to it in their respective times. During the period of Sikh occupation, Ranjit Singh added the marble pavilion (Athdara) outside Shish Mahal. Certain upper storey buildings like those over Shish Mahal, Mai Jindan's haveli and Kharak Singh's palace (office building) also belong to this period. In 1846, it was occupied by the British and kept in possession of the Military till 1927, when it was finally handed over to the Archaeological Department. But unfortunately the transfer was made only after demolishing a good portion of the fortifications on the south in order to demilitarize the Fort.

During the British occupation, a mushroom of modern buildings sprang up all over the Fort, and ancient buildings were subjected to extensive changes, alterations and additions to make them suitable for use as barracks, hospitals, godowns, etc. The spacious lawns in front of the Diwan-e-'Am were covered all over by a number of barracks and quarters. The Diwan-e-'Am itself was used as a hospital after adding a long veranda covering its facade on south. Similar verandas were added here and there in Jahangir's Quadrangle, the central courtyard of which, including the beautiful central tank, was filled up and a tennis lawn made over it. A high water tank was built in one of the corners. The north-east Burj of this quadrangle and the Diwan-e-Khas were converted into cathedrals, the Royal Hammam was used as kitchen and the Lal Burj as a liquor bar, and so on.

Almost all these modern buildings and later additions have since been removed and the Fort brought to its original layout as far as practicable, but still a lot of work remains to be done.

IMPORTANT BUILDINGS OF THE FORT

Most of the monuments lie in the northern half of the Fort, divided into six blocks or quadrangles of (i) Akbar; (ii) Jahangir; (iii) Moti Masjid; (iv) Shahjahan; (v) Khilwat Khana, and (vi) Shish Mahal. While nothing of importance now remains in Akbar's quadrangle, a brief account of monuments in other blocks is given below in an order convenient to the visitors.

AKBAR'S QUADRANGLE

MASTI GATE:—A corruption of Masjidi Gate, it was built by Akbar in about 1566 A.D. It is called after the mosque or masjid which still stands outside this gate and was built in 1641 A.D. by Empress Maryam Zamani the mother of Jahangir. It is a high massive structure of military character laid between two heavy semi-octagonal bastions and is further defended with battlements and machicoulis. The latter feature exists only on this gate of Lahore Fort. It appears that the Fort of Akbar's period had only two gates, one on the east (Masjidi Gate) and the other on the west which was later replaced by 'Alamgiri Gate'.

Horses and Warriors: an enamelled tile work in Lahore Fort



DIWAN-E-'AM:—Hall of Public Audience (1631-32 A.D.). In the first year of his reign (1628 A.D.) Shahjahan ordered the construction of a hall of forty pillars (Chahel Situn) to replace the awnings which were erected in front of the Jharoka to shelter the nobles in the time of his father. The work was entrusted to Asaf Khan and completed in three years.

Standing on a large rectangular platform, the hall measures about 187' x 60' with a height of 34 feet. It occupies the centre of the Fort with the great open court on its south. On the death of Kharak Singh and his son Nau Nihal Singh on the same day in 1841 A.D., Chand Kaur, the widow of Kharak Singh, assumed power. Thereupon Sher Singh, a son of Ranjit Singh, besieged and bombarded the Fort by light guns posted on the top of high minarets of Badshahi Mosque. As a result, it appears, the hall collapsed and had to be reconstructed by the British immediately after their occupation of the Fort in 1846 A.D.

Its pointed arches with tie-rods and roof are all of the British period, but the brick on edge pavement appears to be of the Sikh period. The hall in its present condition, therefore, is but a skeleton of what it used to be in the Mughal period. In its reconstruction during the British period, the red sandstone pillars were erected at random so that in a number of cases the bases and their shafts do not correspond with each other.

The red sandstone railing around the platform is an interesting feature of the building which dates back to Jahangir or even Akbar period. Constructed in the technique of carpentry, it is Buddhistic in style. Its similarity with that of Firoz Shah Tughluq's Tomb (1388 A.D.) at Delhi is striking, and the idea appears to have been borrowed from there.

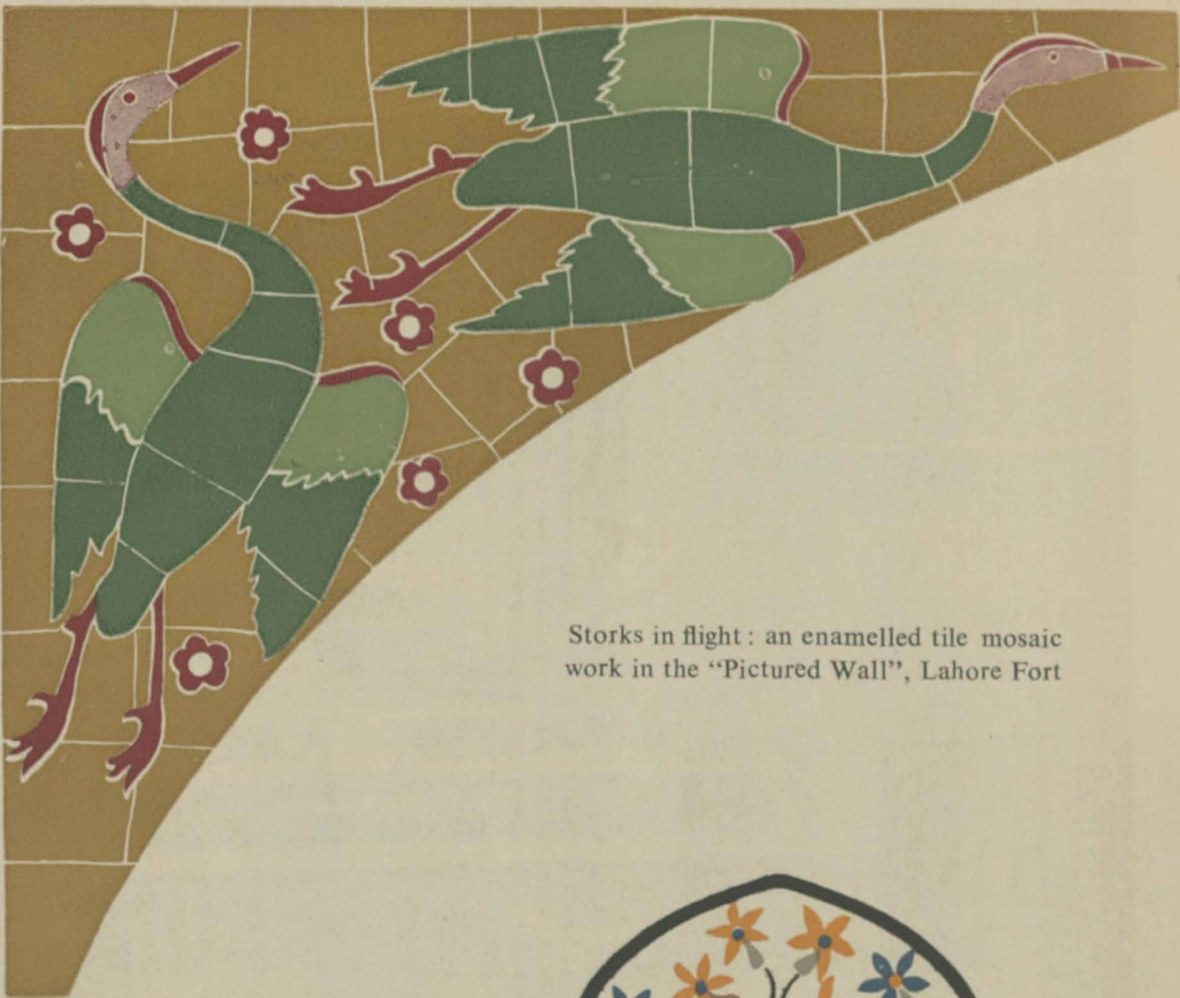
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Excavation in Lahore Fort in the spacious lawns in front of Diwan-e-'Am in 1959

Excavation in Lahore fort in the spacious lawns in front of

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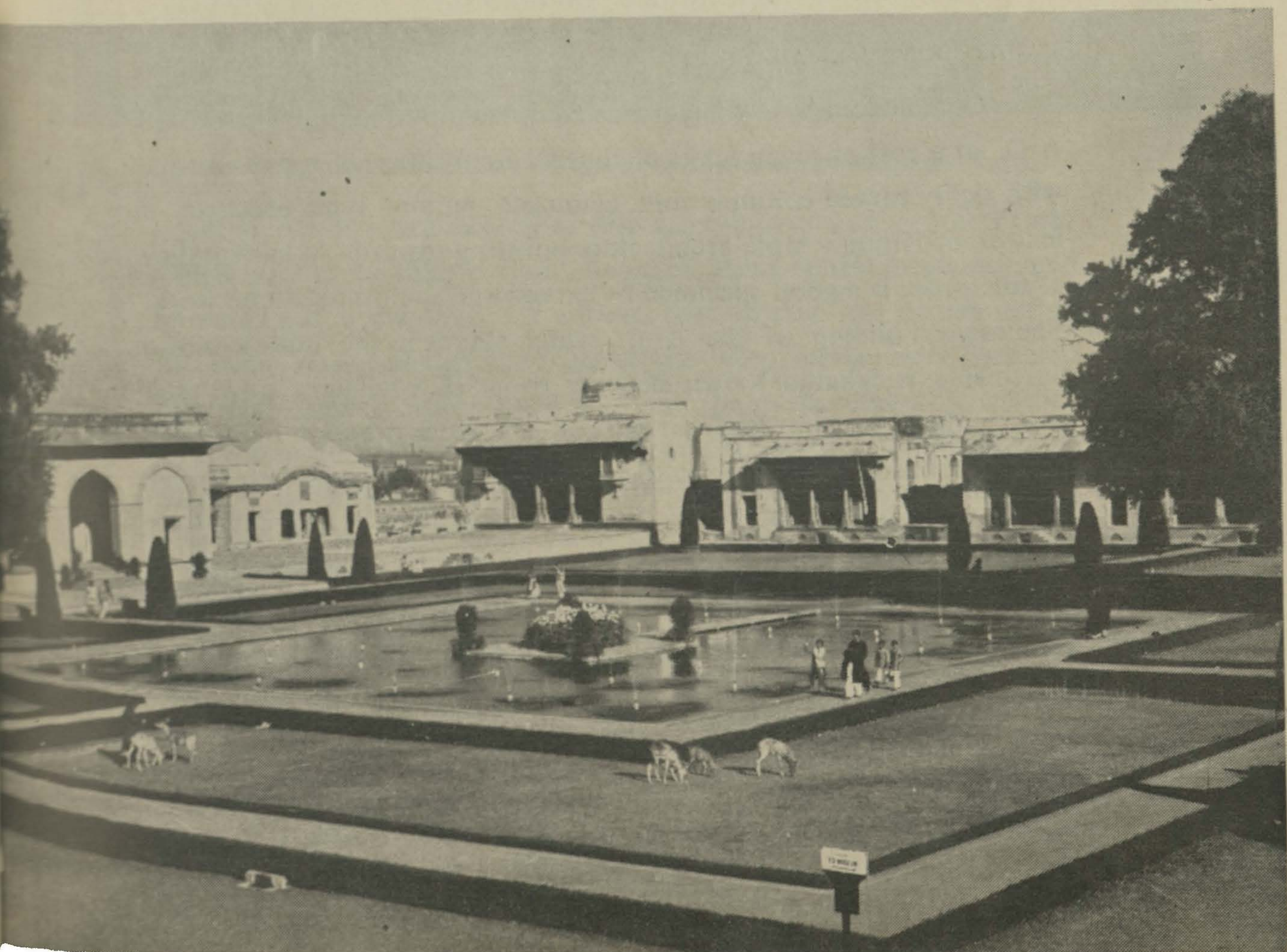
Storks in flight : an enamelled tile mosaic work in the "Pictured Wall", Lahore Fort



A floral pattern in *pietra dura* in the Bungla, Lahore Fort, composed of about 102 pieces of different-coloured semi-precious stones

The hind portion consisting of double storey apartments including Jharoka (the State Balcony) is the Daulat Khana-e-Khas-o-'Am (Hall of Special and Common Audience) of Akbar who built it in about 1566 A.D. The interior of these apartments was originally decorated with stucco tracery and gild-work, ample traces of which still remain. The serpentine red sandstone brackets of the state balcony show the influence of Hindu temple architecture which was strong in the buildings of Akbar's period. The idea was perhaps to show the sanctity of the ruler whose seat was supported by the Nagas. There are several scribbles incised by British soldiers on the marble columns and walls of these apartments. They are reminiscent of the period when they were occupied by British army. The marble work in this building is the earliest in Lahore.

Jahangir's Quadrangle, built by Jahangir in 1617/18 A.D.

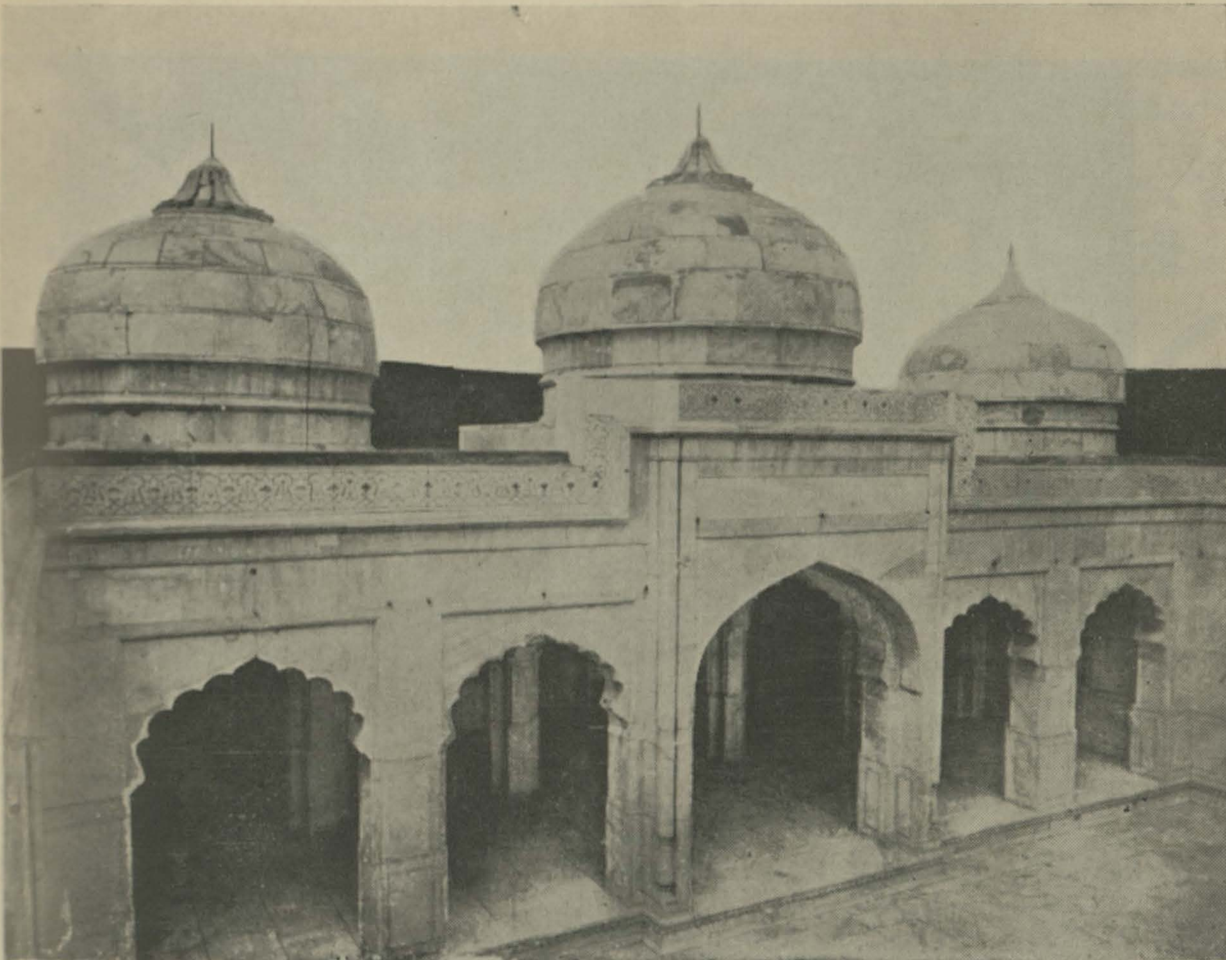


BARADARI OF RAJA DHIYAN SINGH:—Built by Ranjit Singh (1799-1839 A.D.), it is a small pavilion of about 37 by 28 feet with an out stretched platform on its east. The platform has a small tank in its centre. There are also three small water basins and four cascades at various places in the pavilion. The entire structure is constructed in small bricks finished with lime plaster and stands on the remains of a platform-like structure of Mughal period. The pavilion was used as a reception hall of Raja Dhiyan Singh (d. 1843 A.D.), the prime minister of Ranjit Singh and brother of Gulab Singh, the founder of Dogra ruling dynasty of Kashmir. In the chunam floor of the interior are seen pieces of inlaid marble slabs originally removed from the floors of earlier Mughal buildings and re-used here.

JAHANGIR'S QUADRANGLE

DAULAT KHANA-E-JAHANGIRI

Commenced by Akbar, it was completed by Jahangir in 1617-18 A.D. at a cost of seven lakhs of rupees. Its frontage of red sandstone with richly carved columns and elaborate animal type brackets, a feature of Hindu temple architecture pointing towards Akbar's policy of tolerance, is a good specimen of carved and sculptured stone work. The main building of the court which stands in the middle of the north side, is Jahangir's own sleeping room (Khwabgah), now used as Armoury Museum. Its front portion is a reconstruction of British period, probably according to the original. In the south-west corner of this court lies a small room which was originally a luxurious bath having tessellated marble flooring, a central cistern for taking a dip and a beautifully carved red sandstone cascade in the centre of the niche in the southern wall. The walls are decorated with beautiful floral and

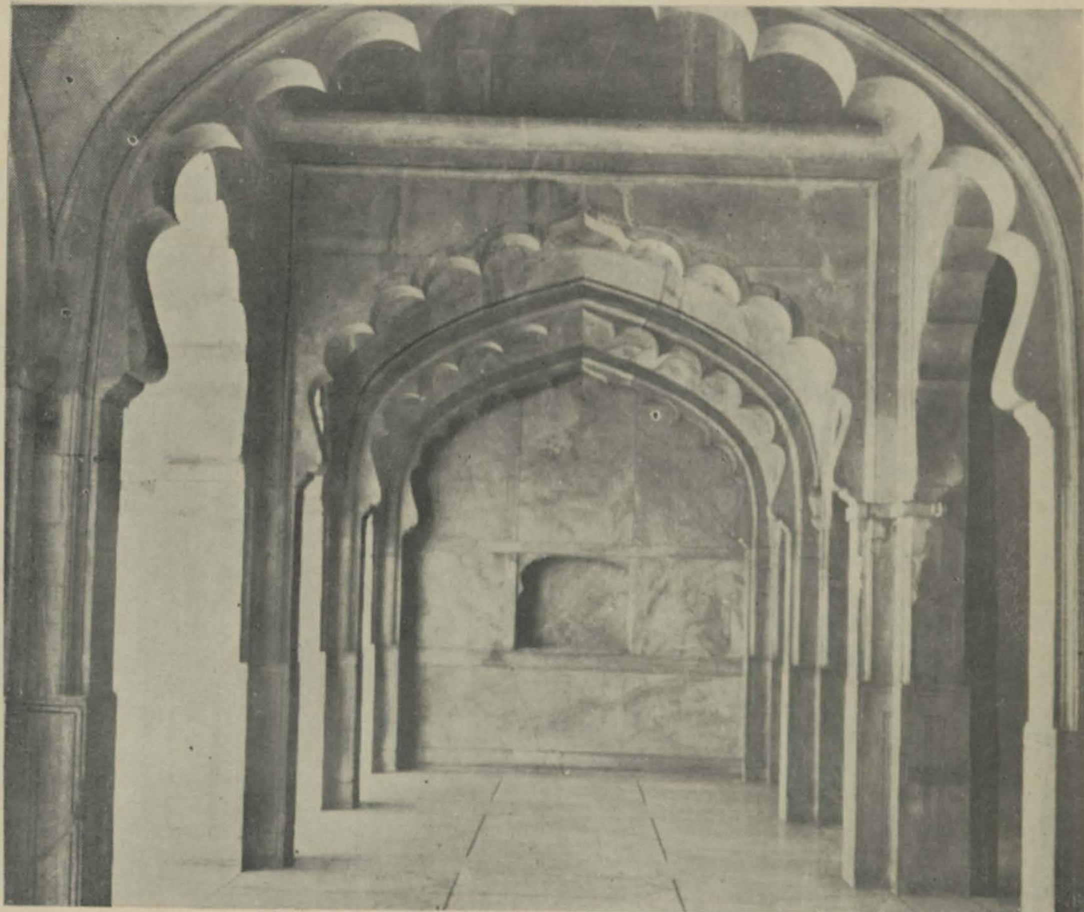


Moti Masjid in Lahore Fort, built by Shahjahan in 1645 A.D.

lineal motifs in fresco as well as with some human and angelic figures added later in the Sikh period. Some of these figures originally held mirrors fixed at the navel. It appears that during the British period this room was neglected and later all the decorations were plastered over, the central cistern filled up, and the room used as a kitchen with the result that the entire interior was covered with a thick layer of soot. Recently, the British period plaster and blockings have been removed to bring once more all these features to view.

MOTI MASJID QUADRANGLE

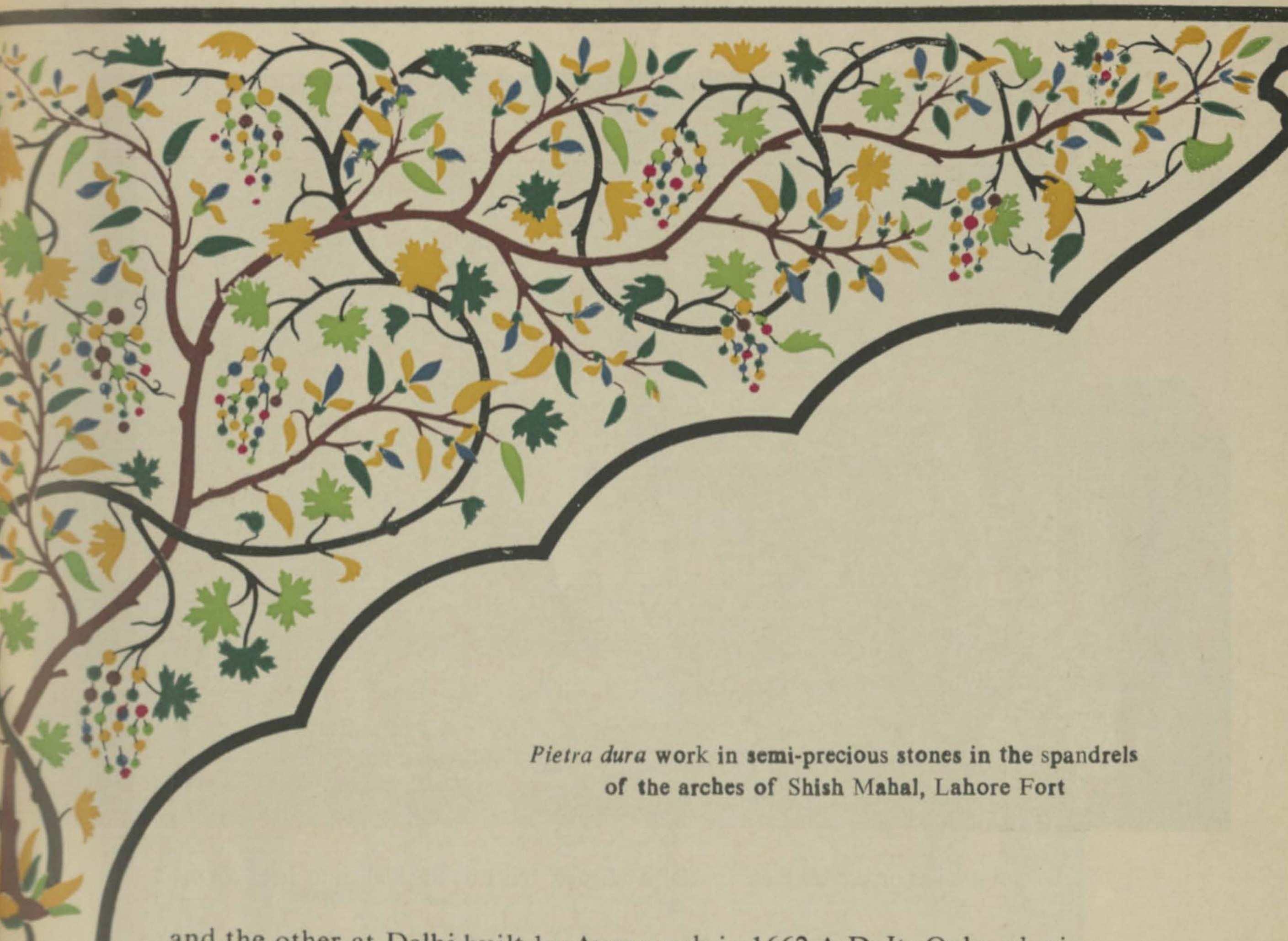
MAKTAB KHANA:—It is a corruption of Makatib Khana, clerk's



Interior view of Moti Masjid

room. Built by Jahangir in 1617-18 A.D., it was the entrance gate where the Muharirs (clerks) recording entry into the palace took their seats. It bears a Persian inscription relating to the construction of Daulat Khana-e-Jahangiri under the supervision of Ma'mur Khan in 1617-18 A.D.

MOTI MASJID:—Built by Shahjahan in about 1645 A.D., it is the earliest of the three such mosques built during the Mughal rule. Because these mosques are built entirely in pearl-like chaste white marble and small in size, they are called 'Moti' or Pearl Mosques. Of the other two, one lies at Agra, built by Shahjahan in 1654 A.D.,

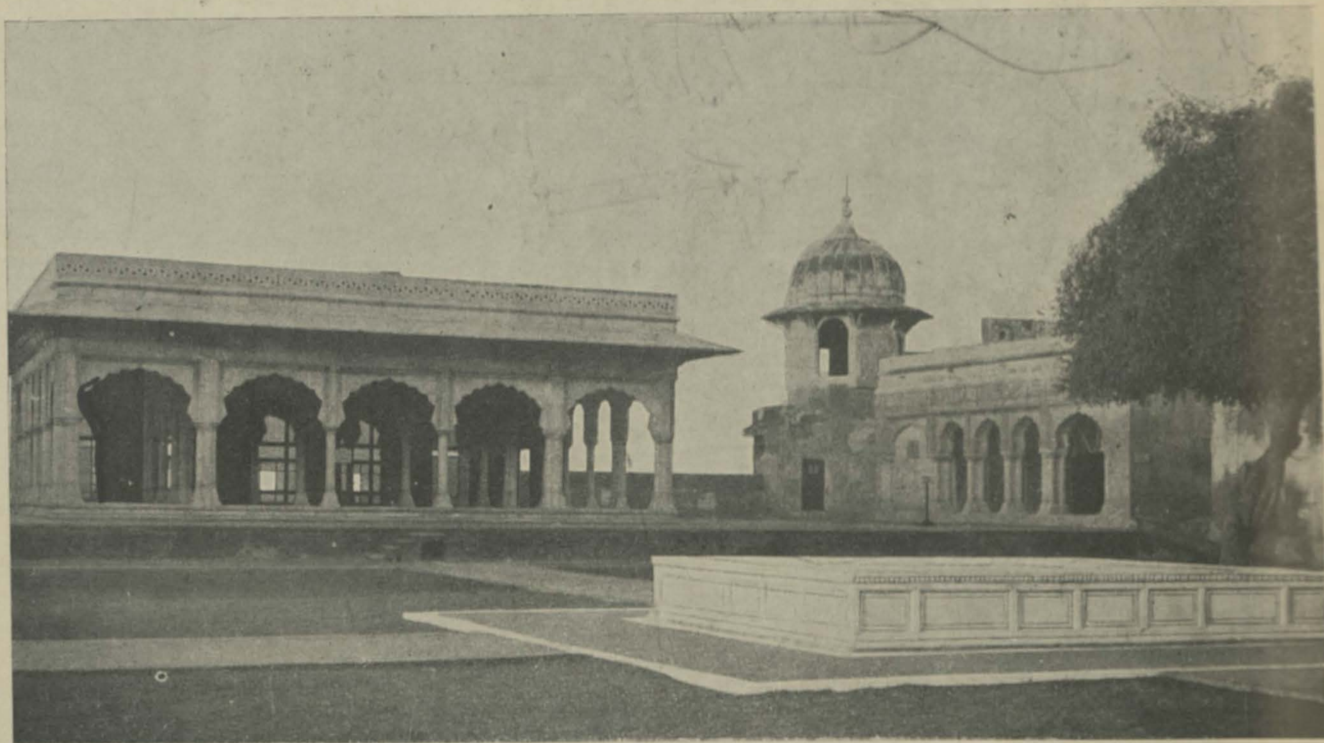


Pietra dura **work in semi-precious stones in the spandrels of the arches of Shish Mahal, Lahore Fort**

and the other at Delhi built by Aurangzeb in 1662 A.D. Its Qalamdani (framed) marble roof, superb curvature of the arches and shape of domes are the notable features. During the Sikh period it was used as a treasury and was named as Moti Mandir.

SHAHJAHAN'S QUADRANGLE

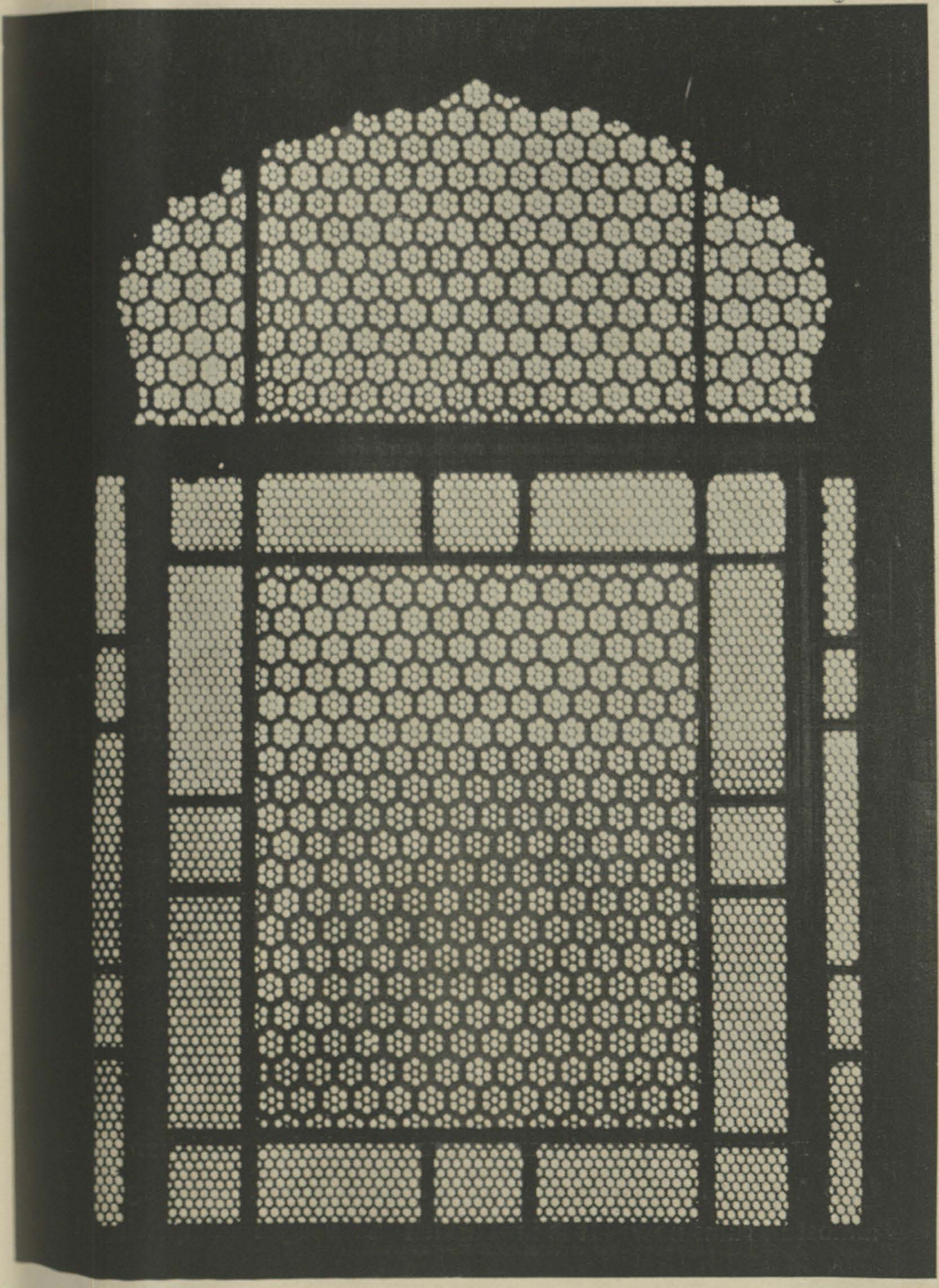
KHWABGAH-E-SHAHJAHANI (SHAHJAHAN'S SLEEPING ROOM):—Built by Shahjahan in 1633 A.D. and comprising five rooms laid in one row, it lies opposite the Diwan-e-Khas on the southern end of Shahjahan's quadrangle. While proceeding from Lahore to Kashmir in 1633 A.D., Shahjahan ordered its construction and entrusted the job to Ilmud



Diwan-e-Khas or the Hall of Special Audience, built by Shahjahan in 1645 A.D.

Din entitled Wazir Khan, viceroy of the Punjab. All the door-frames, the dado of three of its rooms and beautiful *jalis* (screens) in its openings on the south are in white marble. The frescoes of Radha and Krishna in the central room and that of a Sikh Prince with his wife on a jamb of the westernmost room are of Sikh period.

DIWAN-E-KHAS (HALL OF SPECIAL AUDIENCE).—Built by Shahjahan in 1645 A.D., it is a graceful arcaded pavilion, 53' by 51', entirely built in chaste marble. Its parapet is decorated with pietra



A marble jali (screen) in the Diwan-e-Khas

dura work and the whole of its northern side is covered with skilfully cut marble screens. Its floor in marble intarsia of different colours laid in geometrical patterns with its centre occupied with a delightfully small cup-shaped cistern inlaid with pietra dura work, is a fine specimen of refined architectural taste of the Mughals. In 1904-5, the whole building, then used as a Military Church, was taken into pieces and reconstructed. The marble slabs of the ceiling are suspended by means of beams passing through their abutting ends.

LAL BURJ (1617-31 A.D.) .—Octagonal in plan, this summer pavilion lies adjacent to Diwan-e-Khas and forms the north-west corner of Shahjahan's Quadrangle. Its exterior is decorated with beautiful tile mosaic and filigree work while the interior is done with colour paintings, mostly of Sikh period. The central basin and the channels on sides with their fountains, which were covered by a cement concrete floor during British period, have been recently exposed. It may be presumed that the original flooring must have been in marble. The burj is in three storeys, the top-most being a Sikh addition while the rest, together with the basement chambers, are the works of Jahangir and Shahjahan. This building still retains in its north-east staircase, a piece of original honey-combed cornice remarkably decorated in gild and paint work to show how richly and lavishly this whole pavilion was originally embellished. The present name of this building is of post-Sikh period.

HAMMAM-E-SHAHI (ROYAL BATH):—Built by Shahjahan in about 1633 A.D., it lies just on the west of Shahjahan's Khwabgah. It is almost in ruins now. It is in Turkish Bath style comprising three



The Shah Burj or Shish Mahal, built by Shahjahan in 1631-32 A.D.

stages *viz.* Jama Kan (dressing room); Nim Garm (warm bath); and Garm (Hot Bath). The heating arrangements are on the western end where also lies the Baitul Khala (Latrine). The centre of the first stage is occupied by a small water tank finished with variegated marble, and on its four corners, there were originally single baths or private rooms out of which only the two on south-west and north-west corners still exist. In the south-western corner room, the original tessellated marble flooring is still intact and here can also be seen the terracotta pipes built in the wall for the supply of water. There are indications to believe that the whole of this bath was originally paved with marble which, however, was removed during the Sikh period.

KHILWAT KHANA

Built by Shahjahan in 1633 A.D., it was also called Ghusl Khana. Its court is divided into two parts, the front or southern portion is the Paien Bagh or the ladies garden, and the back or northern portion, the private and personal residence of the Emperor. Mughal Emperors did not generally reside in the Haram proper, but in a separate court adjacent to it. The only surviving building of this court is a ruined pavilion in the middle on the north side. Its plinth and door-frames are of marble and its roof is of curvilinear type. In front of the pavilion is a water tank, 29 feet square and 4 feet deep, just suitable for a dip. The rest of the buildings of this entire court have altogether disappeared leaving only the foundations which indicate that both the portions of this court were originally surrounded on all sides by a row of rooms meant for guards and other establishment. This part of the court is also connected on its east and west with a number of



An *Abshar* (cascade) in Shish Mahal

basement chambers (Tah Khanas) and at least one cold chamber (Sard Khana), which, besides other uses, were also necessary for security purposes. In the south-west corner is a ruined mosque originally built in red sandstone and marble and specially meant for court ladies. Thus, this court, being the residence of the Emperor, was all complete in itself.

PAIEN BAGH:—The chief characteristic of such a garden is a provision of a lot of paved paths for the morning and evening walks of the inmates of Haram to keep them in perfect health. Fragrance-giving flower plants, cypresses and dwarf plants bearing beautiful fruits, such as small oranges (Reshmin), Karaunda, etc , only were planted in such gardens.

The middle of this garden is occupied by a spacious platform built in fine cut brick-work with a water basin in the centre. On either side of this platform there are two squares, each divided into four small grassy plots with a water basin in the centre of each. Each of these side squares was originally surrounded by a red sandstone railing.

KALA BURJ (1617-31 A.D.):—This burj or summer pavilion, which is similar in many respects to the Lal Burj described above, occupies the north-west corner of Khilwat Khana. Its present name appears to be of later period. The top storey is apparently an addition of Sikh times, while the floors and some of the roofs are of British period. To this period also belongs the entire interior plaster, covering the paintings and other decorations of Mughal and Sikh periods. It may be remembered that it was then used as a liquor bar.

It is interesting to note that the eave (chhajja) of this as well as other burjs is constructed in interlocked brick-work to make it stand without any reinforcement.



The elephant : enamelled tile mosaic work in Lahore Fort



A floral-cum-geometric pattern in the Lahore Fort in enamelled tile mosaic work.

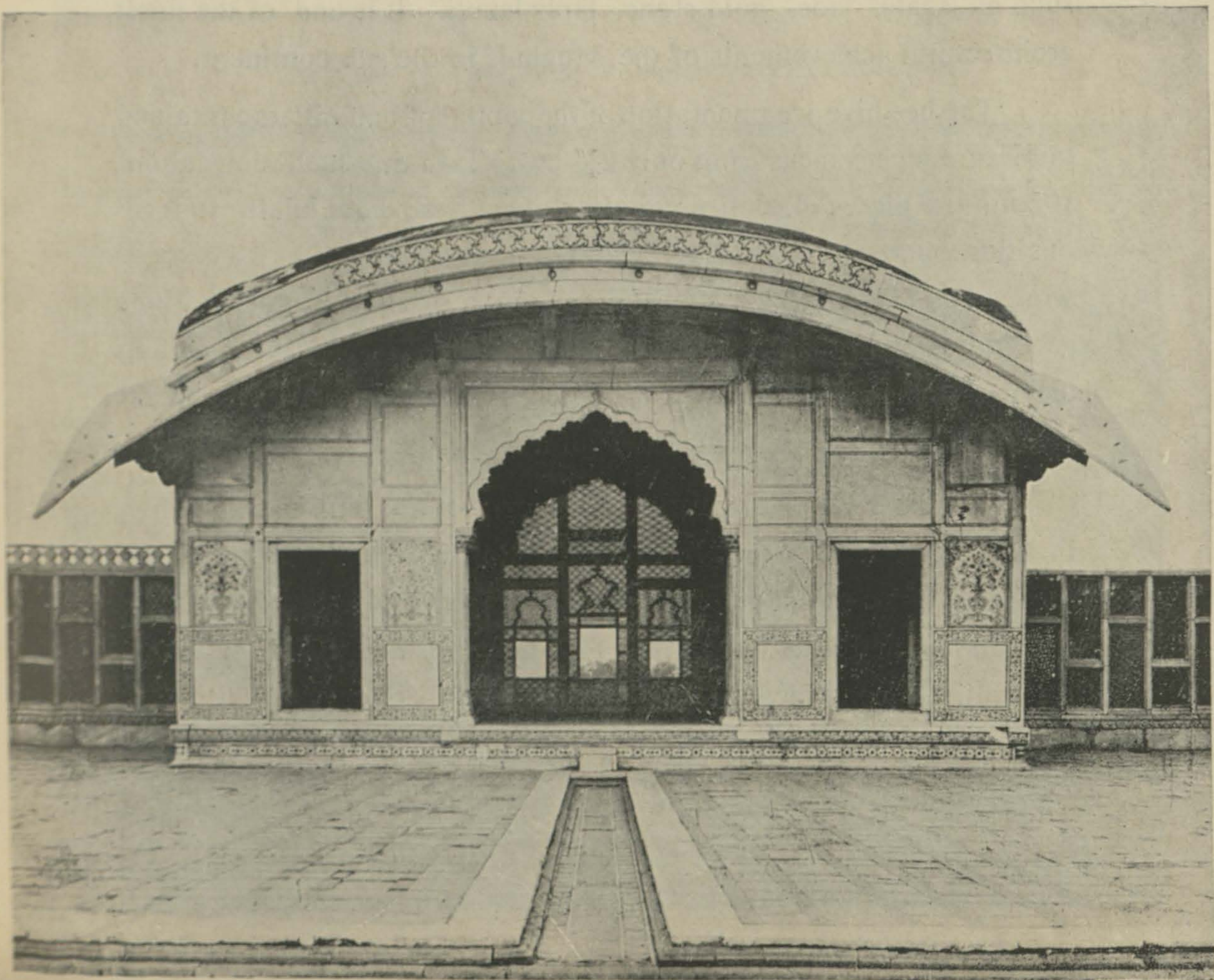
ATHDARA (THE BUILDING HAVING EIGHT OPENINGS):—Built by Ranjit Singh with the marbles obtained by despoiling various Mughal buildings, it was used by him as a Kacheri (court). The gild frescoes on its northern wall depicting scenes from the legends of Krishna are the work of Ranjit Singh's court artists after the style of Kangra school of painting. In the central panel, Krishna is celebrating Holi, the spring festival of the Hindus, with his gopis, the merry cowherd maidens. The right hand panel displays another festival, Tij, observed in the rainy month of Sawan. In the centre there is a cradle swing with four boxes, in one of which Krishna is seated with two gopis. The towns shown in the paintings are probably Muttra and Brindraban.

SHAH BURJ (SHISH MAHAL)

Built by Shahjahan in 1631-32 A.D., it was the residence of the Empress when she stayed at Lahore. It is one of the most unique and exquisitely decorated royal residences of the world.

The main decorative features are (i) the Aiena Kari or convex glass mosaic work with Munabbat Kari or stucco tracery; (ii) gild work; (iii) pietra dura work, specially in the spandrels of the arches and on the bases of the double columns carrying superb multiple cusped arches; and (iv) the marble jalis (screen) of extraordinary beauty and perfection having geometrical and tendril designs.

The Bungla or Naulakha pavilion, Lahore Fort, built by Shahjahan in 1631-32 A.D.

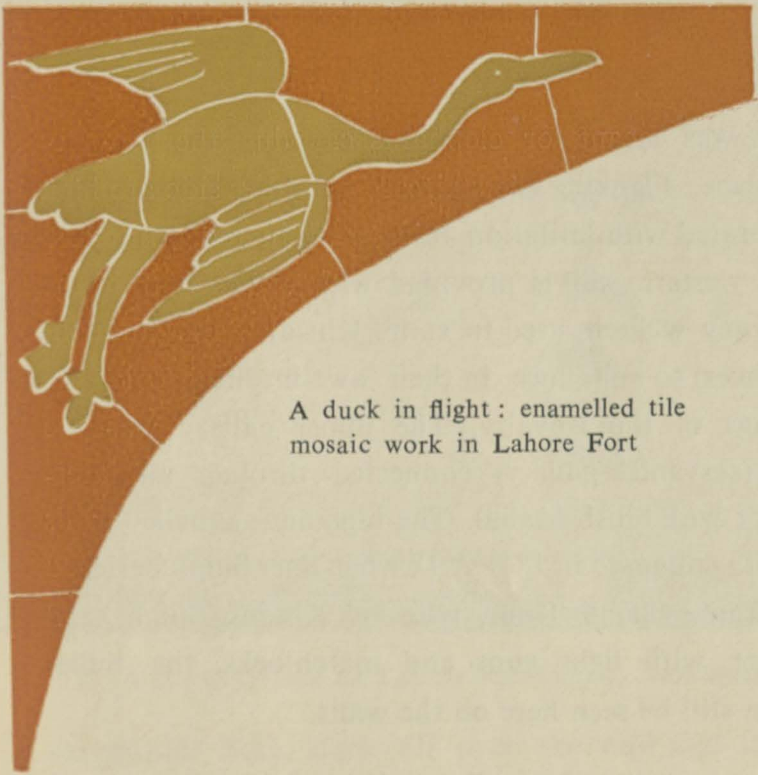


Another worth-mentioning feature is a small abshar (cascade) with a tiny cistern in the middle of the row of rooms on the south. It is built in Lehrva (chevron) pattern with Sang-e-abri (variegated), black and white, sang-e-khuttu (yellow), and superior kind of Sang-e-badal (shaded) marbles. All these small pieces of different marbles are so adjusted as to cause, though in one plane, gentle ripples when water flows over them. This abshar was blocked and plastered over during the British period.

BUNGLA:—Lying within Shish Mahal and popularly called Naulakha or the edifice which cost nine lakhs, it is a dainty little marble pavilion of chaste workmanship renowned for its extremely minute and delicate pietra dura work wrought in semi-precious stones such as agate, jade, gold stone, lapiz-lazuli. It is one of the finest architectural achievements of the Mughals in the sub-continent.

The bee-hive ornamentation of the capital of half pillars contained miniature niches measuring only $2\frac{1}{4}''$ by $1\frac{3}{4}''$. In one such niche about 102 minute pieces of semi-precious stones have been inlaid to form one floral pattern. This is perhaps a unique specimen in its class of work and is apparently a stone reproduction of the floral decorations generally seen in the Persian miniature paintings, This small pavilion originally had curvilinear roof which is now missing. Its general outer appearance is after the shape of a Royal tent.

HATHI PAER (ELEPHANT PATH):—It was built by Shahjahan in 1631-32 A.D. Starting from Hathi Pol Gate and ending on the ruined entrance of the outer courtyard of Shish Mahal, it is a staircase with 58 low and broad steps, 216 feet in length and 18′-8″ in width. It is entirely constructed of small country bricks covered with lime



A duck in flight : enamelled tile mosaic work in Lahore Fort

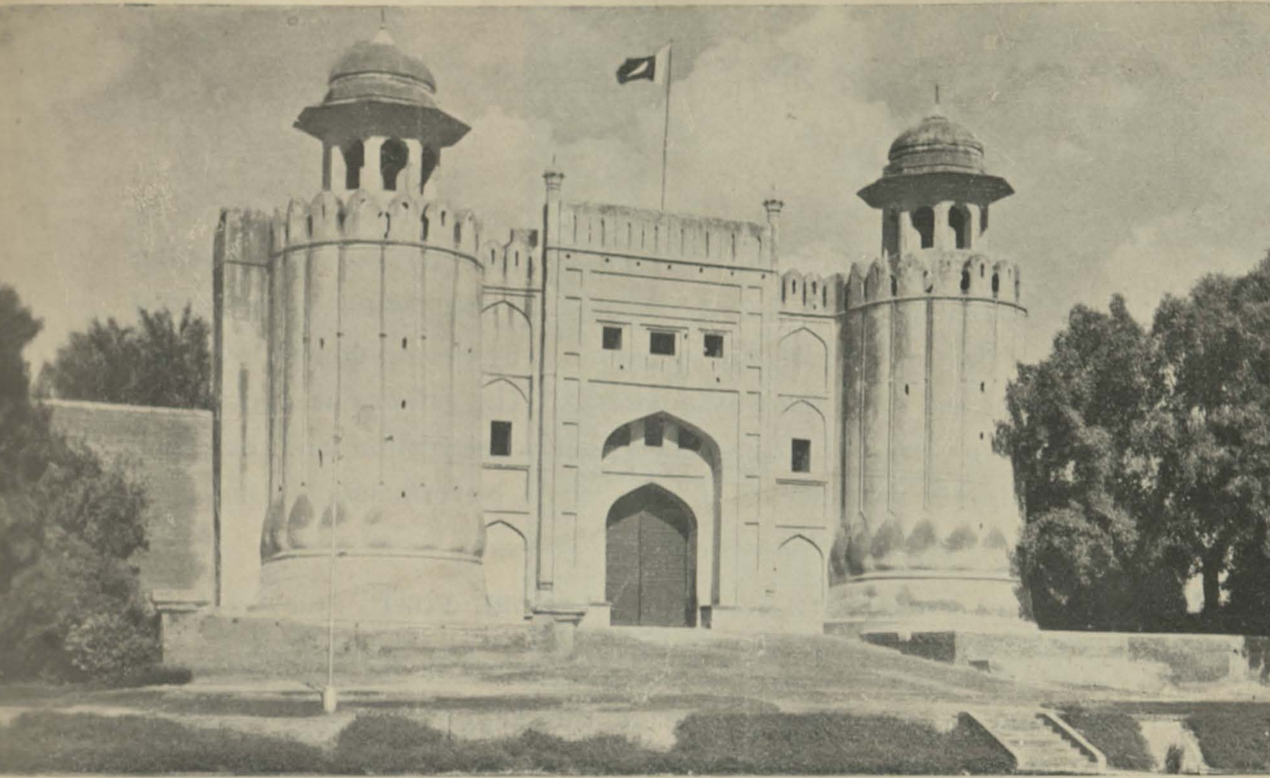
Camel-fight : an enamelled tile mosaic work in Lahore Fort



plaster. This path was meant for elephants carrying the Royalty from and to the palace. Flanking the staircase on either side are high panelled walls decorated with imitation brick work in red, white and green colours. The western wall is provided with niches both in the lower and upper storey wherein used to stand Khwaja Sara (Eunuch) and Naqib (Announcer) to announce in their awe-inspiring voice the goings and comings of the Royalty. The upper gallery was the Ghulam Gardish (servants' gallery) connected through an inter-communicating door with Shish Mahal. The high and panelled walls on the east and south collapsed in 1841 A.D. when Sher Singh besieged the Fort against Rani Chand Kaur, wife of Kharak Singh, and bombarded the Fort with light guns and matchlocks, the bullet marks of which can still be seen here on the walls.

SHAH BURJ GATE :—Immediately behind the ordinary and improvised postern, stands the magnificent Shah Burj Gate, built by Shahjahan in 1631-32 A.D. which since then remained the private entrance of the Mughals, used exclusively by the Royalty. It leads to Shah Burj (Shish Mahal), the Haram portion of the Fort. The inscription over this gate records the completion of Shah Burj in the 4th regnal year of Shahjahan i.e., (1631-32 A. D.), under the supervision of Abdul Karim, who is mentioned as Ma'mur Khan in the inscription over Makatib Khana.

PICTURED WALL :—Commenced by Jahangir in his 19th regnal year in 1624-25 A.D , this wall of Shah Burj, known as the Pictured Wall, was completed by Shahjahan in 1631-32 A D. A feature of special merit of Shah Burj Gate and this wall is the gorgeous, elaborate and vivid mosaic decorations in pleasing colours



Alamgiri Gate of the Lahore Fort, built by Aurangzeb in 1673-74 A.D.

on plaster base, done all over the wall and its extension on the north. This famous specimen of Pak-Iranian art unequalled for its vastness, variety of designs and magnificence of its glowing colours, which though more than 300 years old, still retains its freshness and brilliance. The total decorated surface both on the north and north-west frontage is about 8,000 square yards. Though it mainly depicts the sports and other pastimes of Mughal Emperors such as elephant, camel and bull fights, a game of Chougan (polo), etc., yet the subject includes a variety of geometrical and flower patterns. The human figures on it afford a clear idea of the various styles of dress in vogue at that period from Royalty down to the servants and gladiators.

ALAMGIRI GATE :—Built by Aurangzeb—the only building constructed by him in the Fort—probably along with the Badshahi Masjid in A.H. 1084 (1673-74 A.D.). This impressive monumental

gateway facing Badshahi Masjid is flanked by two semi-circular bastions, boldly fluted and decorated with lotus petal designs at the base. The side bastions are surmounted by elegant domed towers or pavilions and the corners by guldastas. The gateway is approached by a ramp. It is robust and massive in construction and expresses the military character of its founder. Nevertheless, it possesses originality and grace as well.

EXCAVATIONS IN LAHORE FORT

In May, 1959, excavations were started in the spacious lawns in front of the Diwan-e-'Am in the Lahore Fort and continued for three months. The excavations have gone to a depth of about 50 feet, approximately the level of the area outside the

Terracotta plaque recovered from a pre-Muslim level in the Lahore Fort excavations of 1959



A painted ritual pot recovered from a pre-Muslim level of Lahore Fort Excavations



Fort, and have revealed half a dozen occupation levels which include British, Sikh, Mughal and pre-Mughal periods. Among the cultural remains of the pre-Mughal period, Ghorid and pre-Ghorid layers are included. Interesting antiquities such as terracottas depicting mother goddess, horses, bulls and plaques carved out of bricks with figures of Hindu origin and style have been found. This shows that the mound on which the Fort and a portion of the walled city of Lahore are built is an accumulation of cultural layers of sufficient antiquity, the exact chronology of which is yet to be ascertained. In the excavations, a gold coin of Mahmud minted at Ghazni and dated 1025 A.D. was also found at a depth of 25 feet.

TOMB OF ANARKALI

Anarkali (Pomegranate Bud) is said to be the attributed name, because of her beauty, of Nadera Begum or Sharfun Nisa, a very charming girl brought up in Akbar's haram. It is said, she was suspected by the Emperor of carrying on a secret love affair with Prince Salim, afterwards Emperor Jahangir. The

story is variously told but the pith of the legend is that the poor girl was executed for her amorous folly in 1599 A.D. Six years later, when Salim came to the throne, he, in the memory of his beloved, got erected this big and bold monument over her remains. The mausoleum which stands within the enclosure of West Pakistan Civil Secretariat, was completed in 1615 A.D.; it underwent so many changes from time to time that it has lost all its original decorations. In the time of Ranjit Singh, it was occupied by Kharak Singh, his son and successor, but was subsequently given to General Ventura, the

Tomb of Anarkali built by Jahangir in 1615 A.D.



famous French officer of Sikh army for his residence. In 1851 A.D., it was used as a Christian church after blocking wholly or partly the arched openings on all the eight sides, and other petty changes and whitewashing of the entire structure was also carried out. At the same time the monolithic marble Ta'wiz (cenotaph) was removed to one of the turrets, but later on, when the tomb was given up by the ecclesiastical authorities, it was placed in one of the bays on the east where it is still lying on a small dais. In 1891 A.D., it was converted into Punjab Records Office and still serves the same purpose.

The marble cenotaph is elaborately carved with delicate floral and tendril designs, though the lines of carvings are not sharp. Tne calligraphy is in Nasta'liq, boldly carved, but it lacks in uniformity of pen. On the top and three sides are inscribed 99 attributes of God. Besides, there is a hemistich on each side of the cenotaph. The first one reads:

"I would give thanks unto God until the day of resurrection.

Ah! could I behold the face of my beloved once more."

The second hemistich below the attributes of God reads.

"The profoundly enamoured Salim Akbar."

The other two inscriptions give the date of death (of Anarkali) both in figures and words as 1599 A.D. and the date of the tomb as 1615 A.D. respectively.

But nowhere on the monument or on the tomb-stone, the name of the person whose mortal remains this mausoleum contains is mentioned.

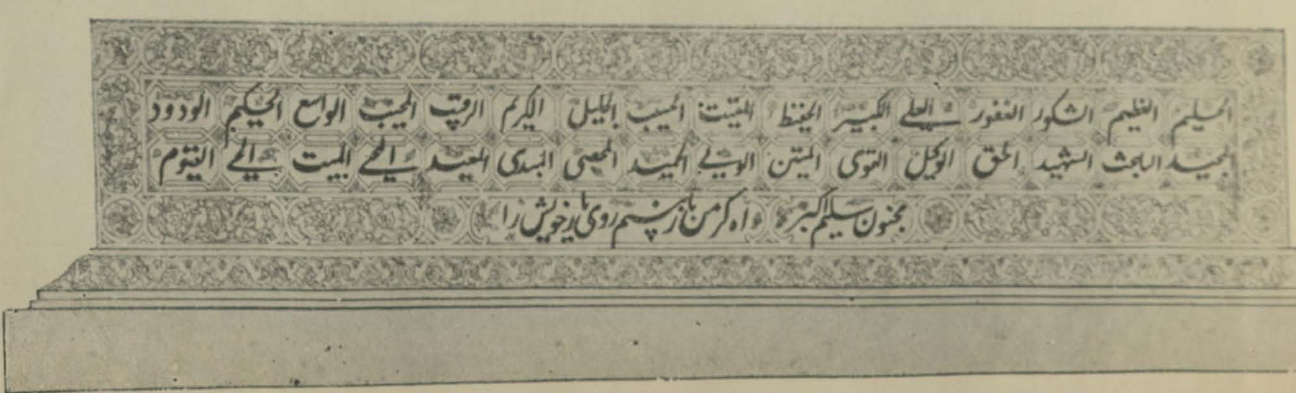
William Finch, an English businessman who passed through Lahore in the year 1611 A.D., about 12 years after the death of Anarkali, saw this tomb under construction and called it the tomb of 'Immaeque Kelle or Pomegranate Kernel'. Prince Dara Shikuh in his work *Sakinatul Aulia* (1642 A. D.) names the garden round the tomb as Bagh-e-Anarkali. Nevertheless, some scholars have recently started contending that the tomb is not that of Anarkali, but of some other royal lady, most probably Sahib-e-Jamal, a wife of Jahangir who died in 1599 A.D. They also doubt whether Anarkali was ever a living being.

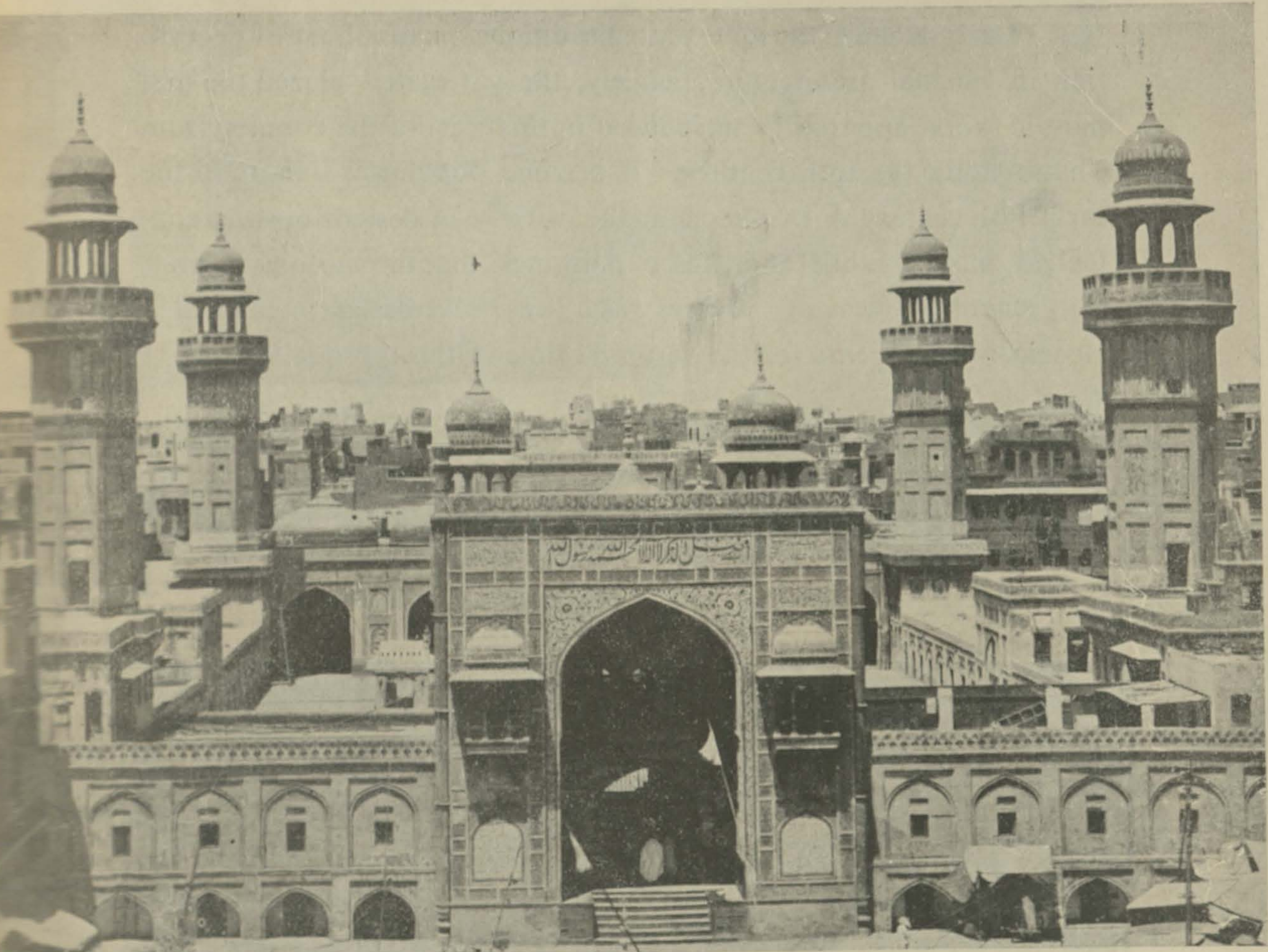
Anarkali or her story is nowhere mentioned in history, but no doubt the tomb in question is traditionally known after her, and it appears difficult to ignore such a strong and continued tradition.

The building octagonal in plan with alternate sides measuring 44′ and 30′-4″ respectively, stands on an octagonal platform 163′ long. On each corner, there is a domed octagonal tower, and in the centre, a huge dome on high cylindrical neck. The notable feature of the tomb is its huge massive structure with upper storey gallery and bold outlines. It is one of the earliest examples of a double-domed structure in West Pakistan. The lower shell of the dome is constructed in small bricks in five stages or rings, marking a stage in the evolution of properly radiated lower dome, completed finally in the Taj at Agra.

In Mughal times it was surrounded by an extensive garden enclosed by a wall with a double storey gateway, now altogether missing.

Cenotaph of Anarkali. (Photo from a drawing)





Wazir Khan's Msoque built by 'Ilmud Din Ansari, entitled Nawab Wazir Khan, in 1634

WAZIR KHAN'S MOSQUE

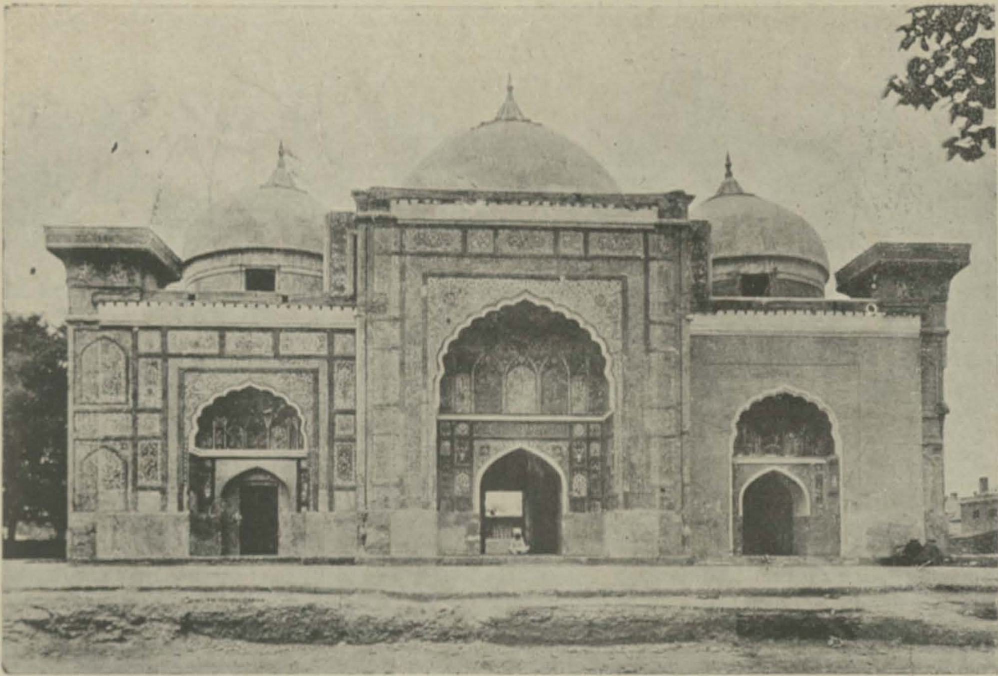
As recorded in the inscriptions, this exquisite mosque was founded in 1634 A.D. by Hakim 'Ilmud Din Ansari entitled Nawab Wazir Khan native of Chiniot, District Jhang, and a Viceroy of Punjab under Shahjahan.

Wazir Khan's mosque presents unique phase of art of decoration in Mughal architecture, namely, the variegated glazed tile and mosaic work, apparently introduced in this part of the country from Thatta in the the 16th century. It became popular at Lahore in the early 17th century A.D. Such is the variety of designs both in enamelled mosaic work and fresco paintings that the mosque in itself is a school of design. Cypress as a decorative design in enamelled mosaic work appears for the very first time in this mosque.

Superb calligraphy in mosaic and the improved octagonal minarets, one of the earliest of this type in Mughal architecture, are its other distinctive features. It is rightly called the ornament of the city.



A highly polished floor in the interior of Jahangir's tomb at Shahdara. Built by Shahjahan with selected pieces of Sang-e-badal in c. 1637 A.D.



Dai Anga's Mosque, built by Dai Anga (Zebun Nisa, wet-nurse of Shahjahan) in 1635 A D.

DAI ANGA'S MOSQUE

Situated near the Railway Station of Lahore and notable for its minute and refined enamelled tile mosaic work, this mosque, as recorded in the inscription, was constructed in 1635 A.D. by Anga or wet nurse of Shahjahan, whose name was Zebun Nisa.

It is the only surviving monument of a decent quarter of Mughal period Lahore called 'Mohalla Dai Anga', a locality of rich men and nobles of the city.

Ranjit Singh used the mosque as a military magazine. Later on, it was turned into the private residence of Mr. Henry Cope, an editor of the old 'Lahore Chronicle' newspaper and press, who sold it subsequently to the Railway Company. It was restored in 1903 A.D. to the Muslims.



Entrance of Jahangir's tomb at Shahdara, built by Shahjahan in c. 1633 A.D.

AKBARI SARAI (1637 A.D.)

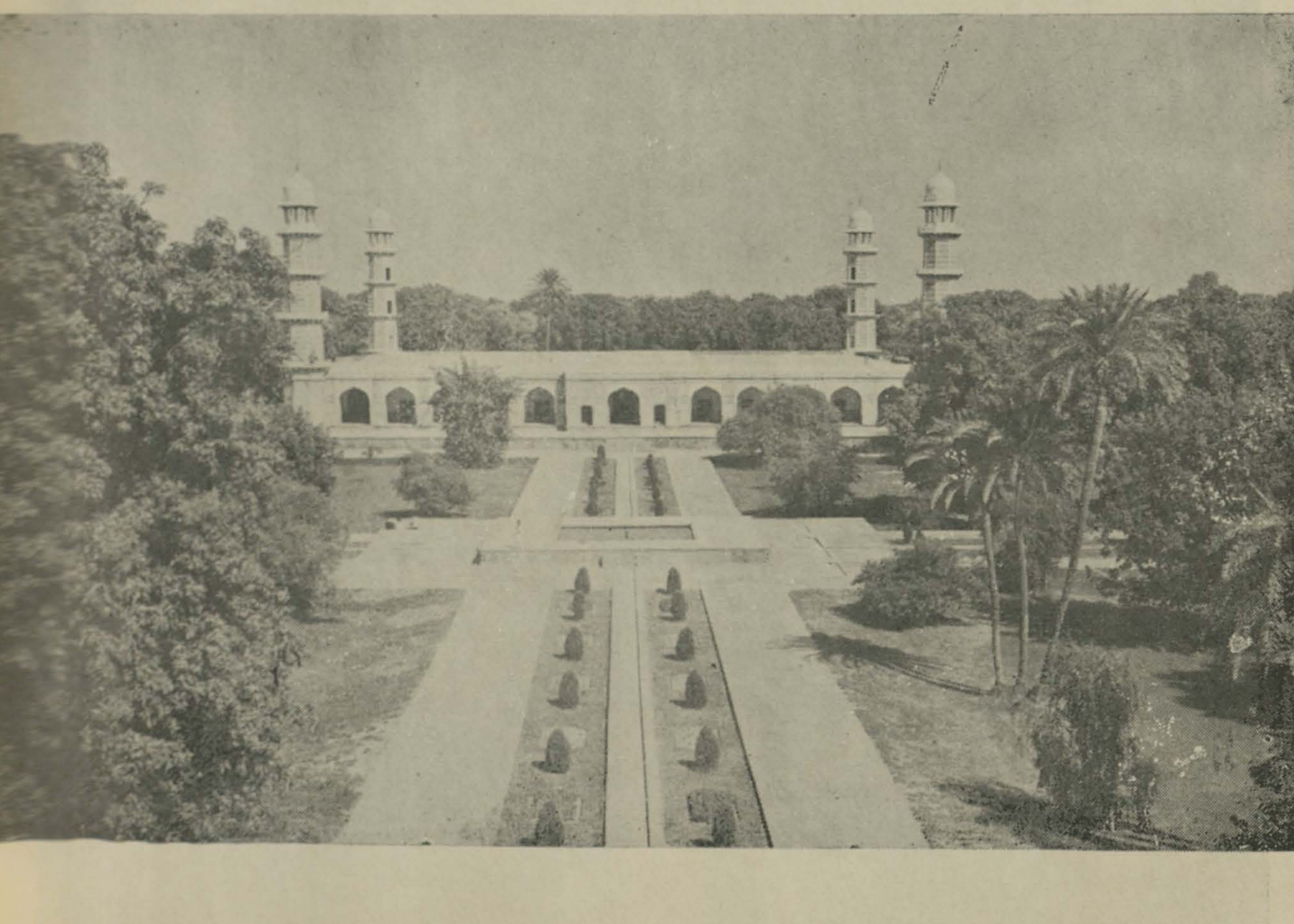
Jahangir's tomb is approached through a spacious Sarai which, contrary to what appears from its name, was not built by Akbar. Mulla Abdul Hamid, the court historian of Shahjahan, mentions the Sarai in his book 'Badshah Nama' under the name of Jilu Khana-e-Rauza, attached court of the tomb. The open courtyard is flanked on all sides by a raised terrace, on which are built rows of small cells—180 in all, fronted with a veranda and a common open passage. The corners are occupied by *burjs*. It has got two stately gateways of usual Mughal style, one on the north and the other on the south.

From the structural evidence and the size of bricks, it appears that the Sarai and the entrance gateway of tomb were built simultaneously and were integral parts of the same building project of Shahjahan's period. The Sarai was meant for the wayfarers and also to accommodate the establishment looking after the tomb, but during the British period, towards the end of 19th century, it was used as the manufacturing depot of the North Western Railway.

THE TOMB OF JAHANGIR

Emperor Jahangir was born in 1569 A.D., ascended the throne at the age of 36 and, after a reign of 22 years, died in 1627 A.D., at Rajauri on his way back from Kashmir to Lahore. According to

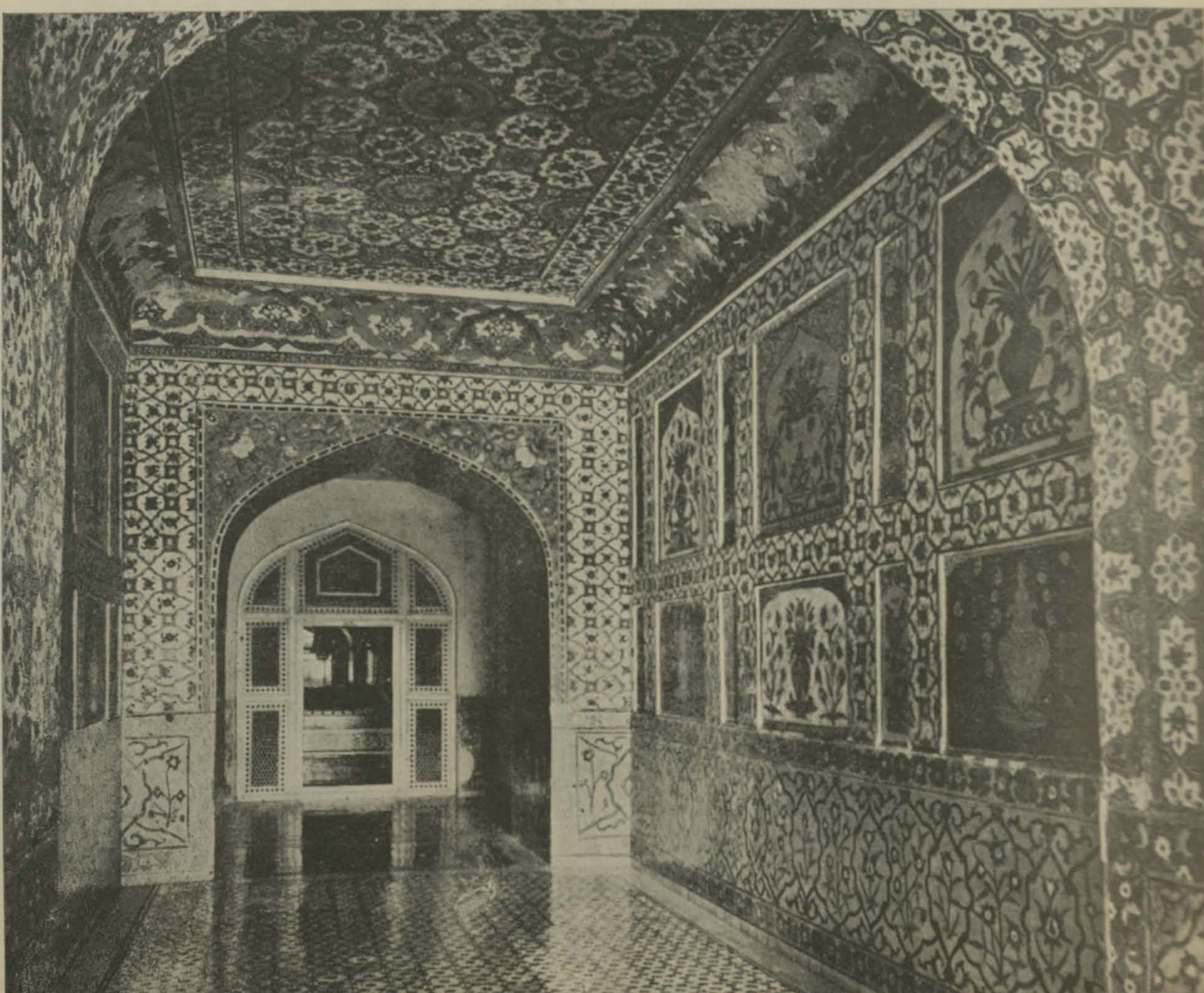
A general view of Jahangir's tomb.



his last wish, he was buried at Lahore in the garden named Dilkusha, owned by his favourite queen Nur Jahan.

Muhammad Salih Kamboh in his work 'Amal-e-Salih' tells that the mausoleum over his grave was erected by Shahjahan, his son and successor. It took ten years to build and was completed in about 1637 A.D. at a cost of ten lakhs of Rupees. The building suffered much at the hands of Sikh rulers, specially Lahna Singh, one of the three Sikh Chiefs who ruled Lahore from 1767 to 1798 A.D. and Ranjit Singh (1799-1839 A.D), who stripped off most of its choicest ornaments specially the perforated marble railing of the roof, to decorate the Sikh temple at Amritsar.

Jahangir's tomb. Interior view showing fresco decorations on the walls and tessellated marble flooring.



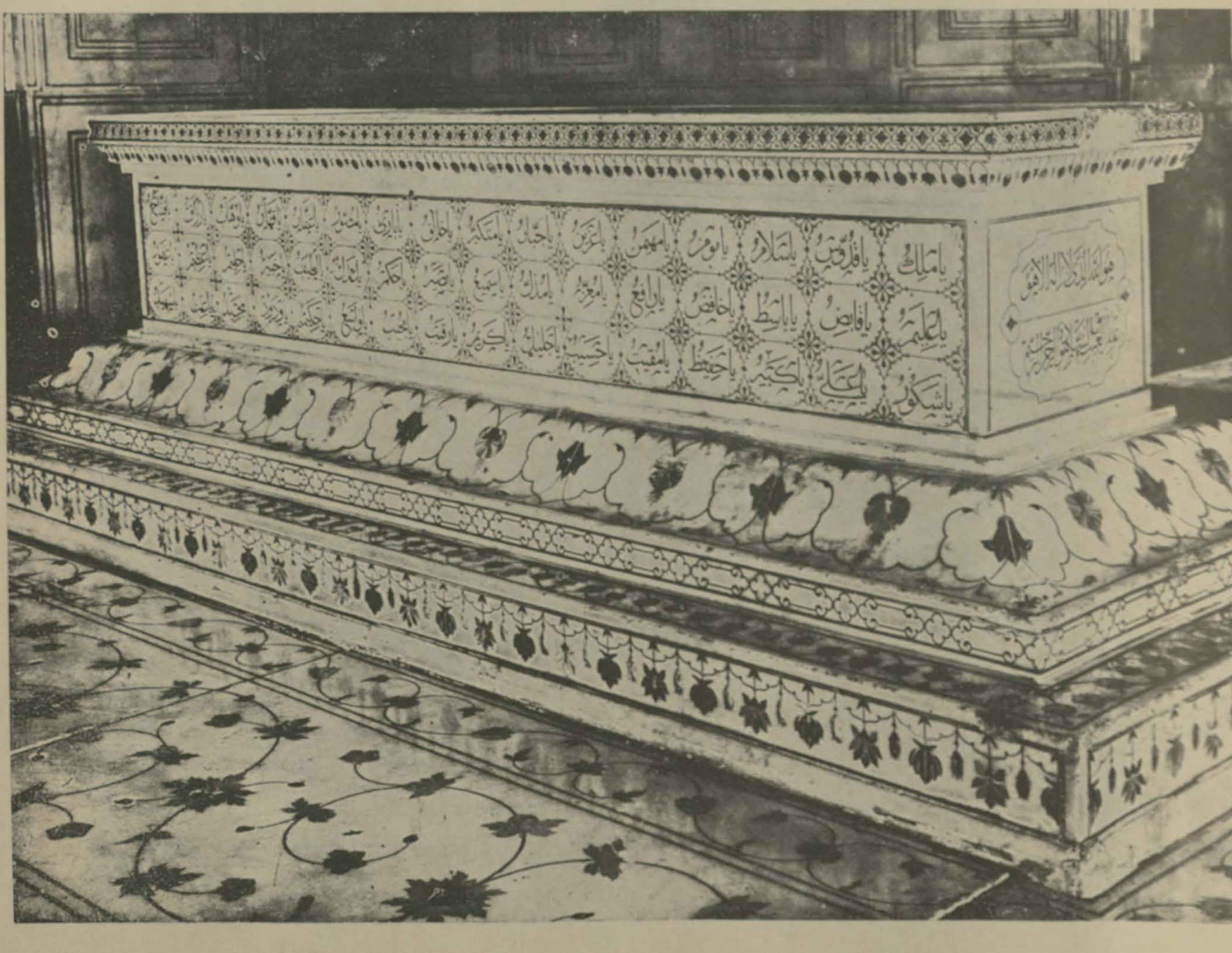


Jahangir's tomb. A view of a corner Minaret.

The monument was used as a residence by General Amise, a French officer in Ranjit Singh's army. After his death, it was given over to Sultan Muhammad, brother of Amir Dost Muhammad Khan of Afghanistan, whose Afghan followers also did a lot of minor damages to the buildings.

The tomb, a single storey structure, square in plan with about 267′ long sides and built in red sandstone richly inlaid with white marble decorative motifs, stands in an immense garden of 55 acres,

Jahangir's tomb. Cenotaph with its delicate *pietra dura* work.



divided into sixteen sub-quarters by means of pathways and water channels. The prinicipal effect in the embellishment of the tomb is obtained through the applied colour decorations in the form of richly decorated fresco paintings and mosaic tiles, in addition to the delicate pietra dura and marble intarsia of various colours.

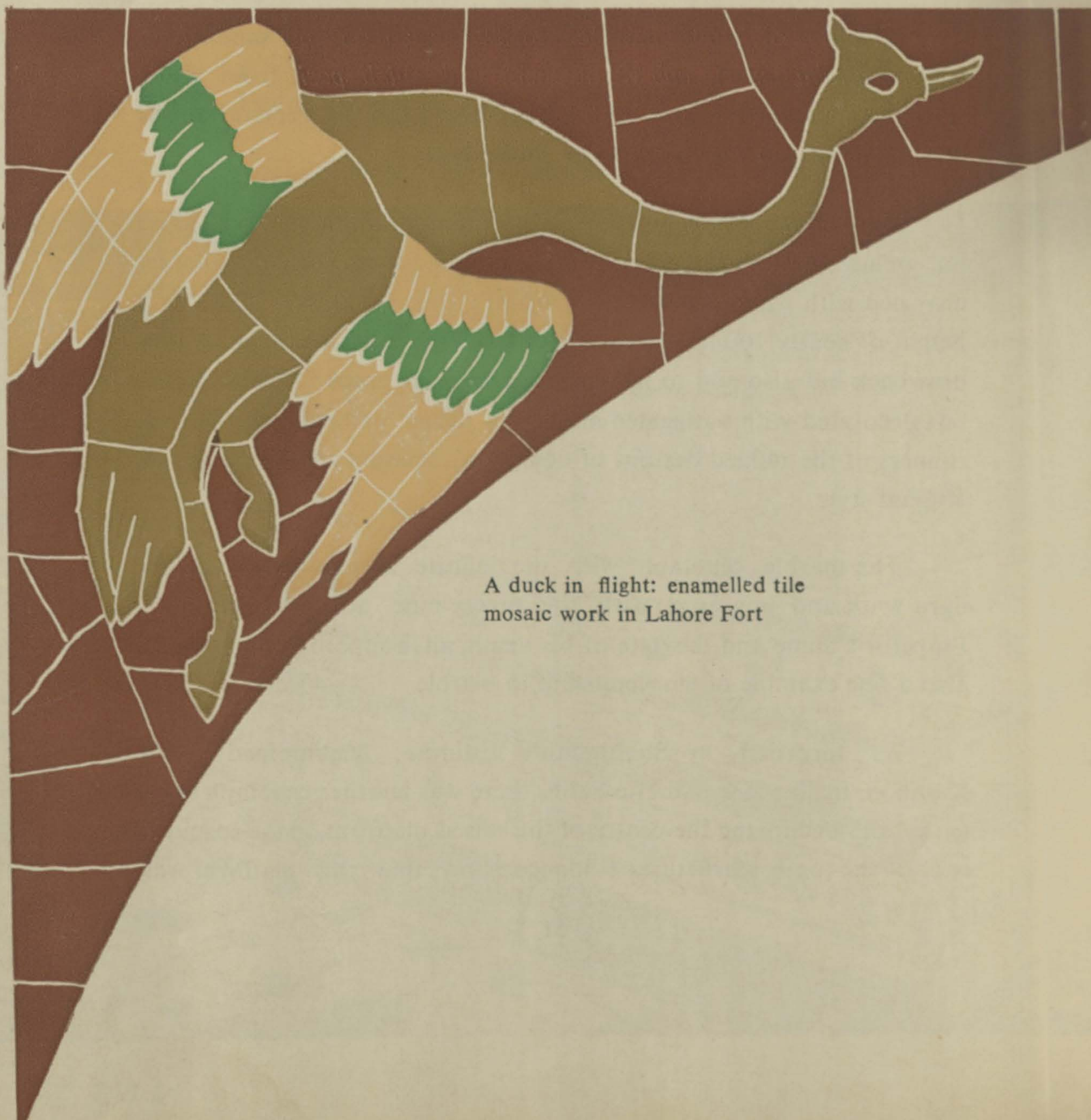
The idea of white marble motifs incised on red sand-stone, such as *aftaba* (ewer), *qab* (fruit dish) and *gulab pash* (rose water sprinkler), appears to have been taken direct from the Persian miniature paintings, so very popular in those days.

While comparatively less height of the building appears to be an architectural shortcoming, the four handsome corner minarets crowned with white marble cupolas and rising up in five stages to a height of nearly 100 feet above ground, not only make good this drawback but also add to its magnificence and grace. These minarets decorated with variegated marble in zigzag pattern are the fore runners of the refined desings of octagonal minarets of the Imperial Mughal style.

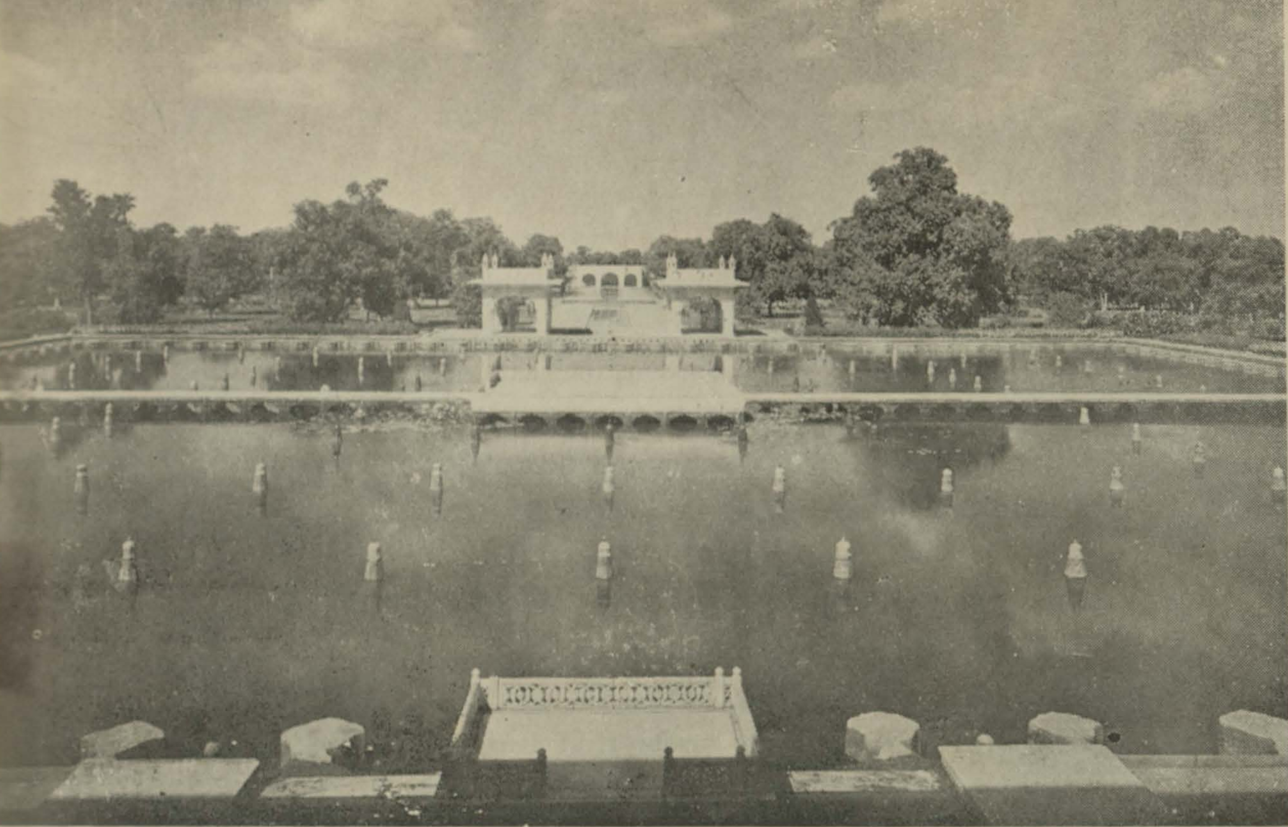
The marble cenotaph with the delicate and colourful pietra dura work and engraved with the ninety-nine attributes of God, Emperor's name and the date of his death, all in superb calligraphy, is also a fine example of workmanship in marble.

As recorded by Shahjahan's historian, Muhammad Salih Kamboh, in his work Amal-e-Salih, there was another cenotaph open to sky and occupying the centre of the raised platform on the spacious roof of the tomb. Structural evidence shows that this platform was

originally decorated with marble railings which have vanished together with the cenotaph. The popular story that the Sikhs removed a marble pavilion which once formed the second storey of the mausoleum is, therefore, not supported by available evidences.



A duck in flight: enamelled tile mosaic work in Lahore Fort



Shalamar Garden, built by Shahjahan in 1642 A.D. A general view of the second and third terraces (Faiz Bakhsh).

THE SHALAMAR GARDEN

Terraced and walled gardens with pavilions and canals running through the centre were another innovation introduced, for the very first time in the architectural history of the sub continent, by Mughal Emperor Shahjahan. These gardens are well known to the world by their popular name of 'Shalamar'. No definite explanation is available for the meaning and origin of this name which most probably means paddy field or abode of love or bliss.

Perhaps there is no other garden in the whole of Asia which nature and man have combined to make so lovely, and round which history and legend have woven so much romance.*

*There are three gardens known under the name 'Shalamar', all laid by Shahjahan:

(i) at Srinagar in Kashmir laid by Shahjahan under the command of his father Jahangir in 1618-19 A.D.;

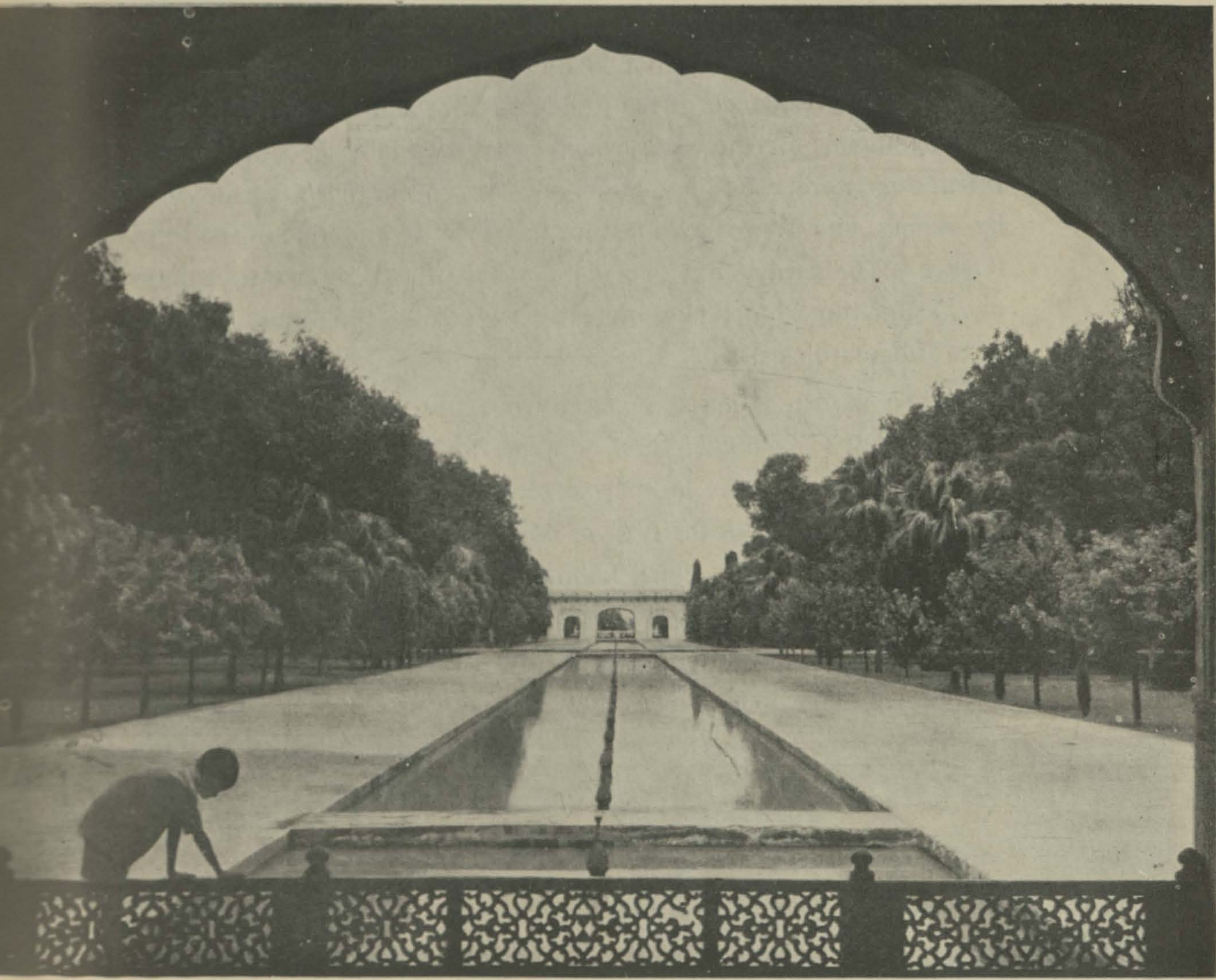
(ii) at Lahore;

(iii) at Delhi laid out in the year 1653 A.D. This garden has now almost totally disappeared.

THE GARDEN:—This garden occupies some 40 acres of land and was laid in 1642 A.D., at the command of Emperor Shahjahan after the plan of the Royal Gardens in Kashmir and was completed at a cost of Rs. six lakhs under the superintendence of Khalilullah Khan. Shortly after commenced the plantation of fruit trees of the cold and hot climate, such as mango, cherry, apricot, peach, plum, gokcha Sultani (Rae Jaman), apple, almond, quince, seedless mulberry, sour orange, sweet orange and many other fruits, saplings of cypress, poplar and varieties of odoriferous and non-odoriferous plants. Shah Nahar, later known as Hansli canal, was brought to irrigate the garden from Rajpur, present Madhupur, at a distance of more than a hundred miles, costing two lakhs of rupees. It was a combined work of Ali Mardan Khan, the well-known canal engineer of Shahjahan, and Mulla Alaulmulk Tuni.

In the 'Badshah-Nama' of Mulla Abdul Hamid Lahori, written under the orders of Shahjahan, the uppermost terrace of the garden is called 'Farah Bakhash' (pleasure giving), and the middle and lower- most terraces combined are named as 'Faiz Bakhsh' (bountiful). The first mention of Shalamar appears in the book Bahar-e-Sakhun compiled in 1654 A.D. by Muhammad Salih Kamboh. This means that besides the original and royal names of Farah Bakhsh and Faiz Bakhsh, its popular name from almost the very beginning was Shalamar.

THE BUILDINGS:—The garden was laid out as a royal recreation place as well as for providing accommodation whenever the Emperor was on a visit to Lahore. For this purpose a number of pavilions and summer houses were constructed in it. In the uppermost terrace, the present main entrance was originally the aramgah

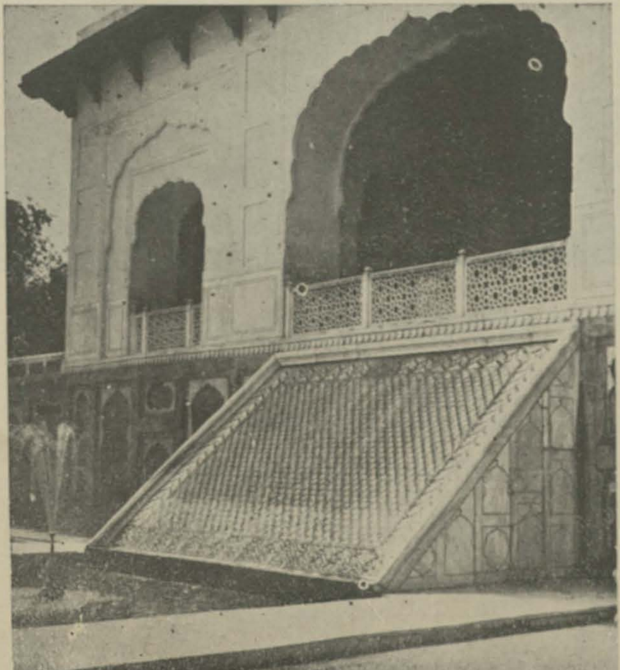


Shalamar Garden, Genernal view of the first terrace (Farah Baksh).

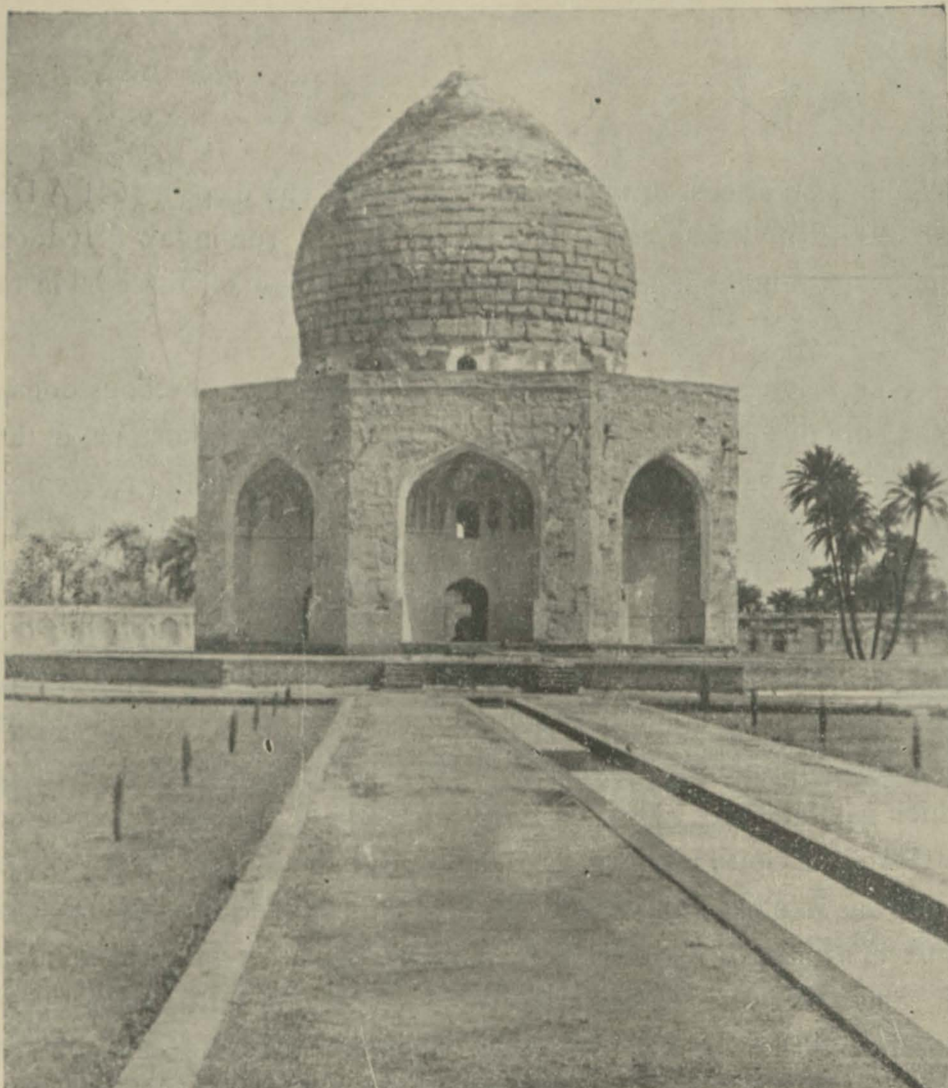
(rest room) of Shahjahan. It was converted into a gateway in early British period by Major Macgregor, Deputy Commissioner of Lahore.

The building on the east in the same terrace, now known as Naqqar Khana, was Jharoka-e Daulat Khana-e-Khas-o-'Am (the window of the hall of Special and Common Audience), and that on the west was the residence of the Empress. In the middle terrace, there is a hammam on the east which was originally decorated with pietra dura work. Besides, there are six corner *burjs* surmounted by domes and four pavilions in the second and one in the third terrace The garden has one main canal crossed by two subsidiary ones, with three big tanks, more than four hundred fountains and a beautiful marble cascade.

The garden suffered much during troublous times of Ahmed Shah Abdali (1747-1772 A.D.) and the Sikhs who robbed almost all of its decorative works in marble, red sandstone and pietra dura for re-using the same in their own buildings. Latif in his history of Lahore says that Sikh chief Lahna Singh removed a pavilion of agate from the garden and sold it for Rs. 24,000 to the stone polishers in the city In the middle terrace, the two pavilions on either side of the big tank measuring about 220' x 190' and furnished with



Shalamar Garden. A marble *abshar* (cascade) in the second terrace.



Asaf Khan's tomb at Shahdara, built by Shahjahan in 1645 A.D.

152 fountains were of red sandstone and the other two on either side of Savan Bhadun were of marble, all of which have been stripped off.

ASAF KHAN'S TOMB

Mirza Abul Hasan entitled Asaf Khan was the brother of Empress Nur Jahan and father of Arjumand Begum, the lady of the Taj at Agra. In the 8th year of Shahjahan's reign he was made Khan-e-Khanan and Commander-in-chief, and a year later, Governor of Lahore. He was a man of fabulous wealth and constructed his palaces

The present rough brick floor dates back to the Sikh period. It is presumed that the original floor was of marble.

The cut brick floor of the outer platform was laid according to the original pattern by the Archaeological Department in 1953.

The original cenotaph over the graves of Nur Jahan and her daughter Ladli Begum, the only other grave in the tomb, which are said to have been of marble, have also disappeared—the existing ones being laid later. The present marble platform was built by Hakim Ajmal Khan of Delhi in 1912 A.D.

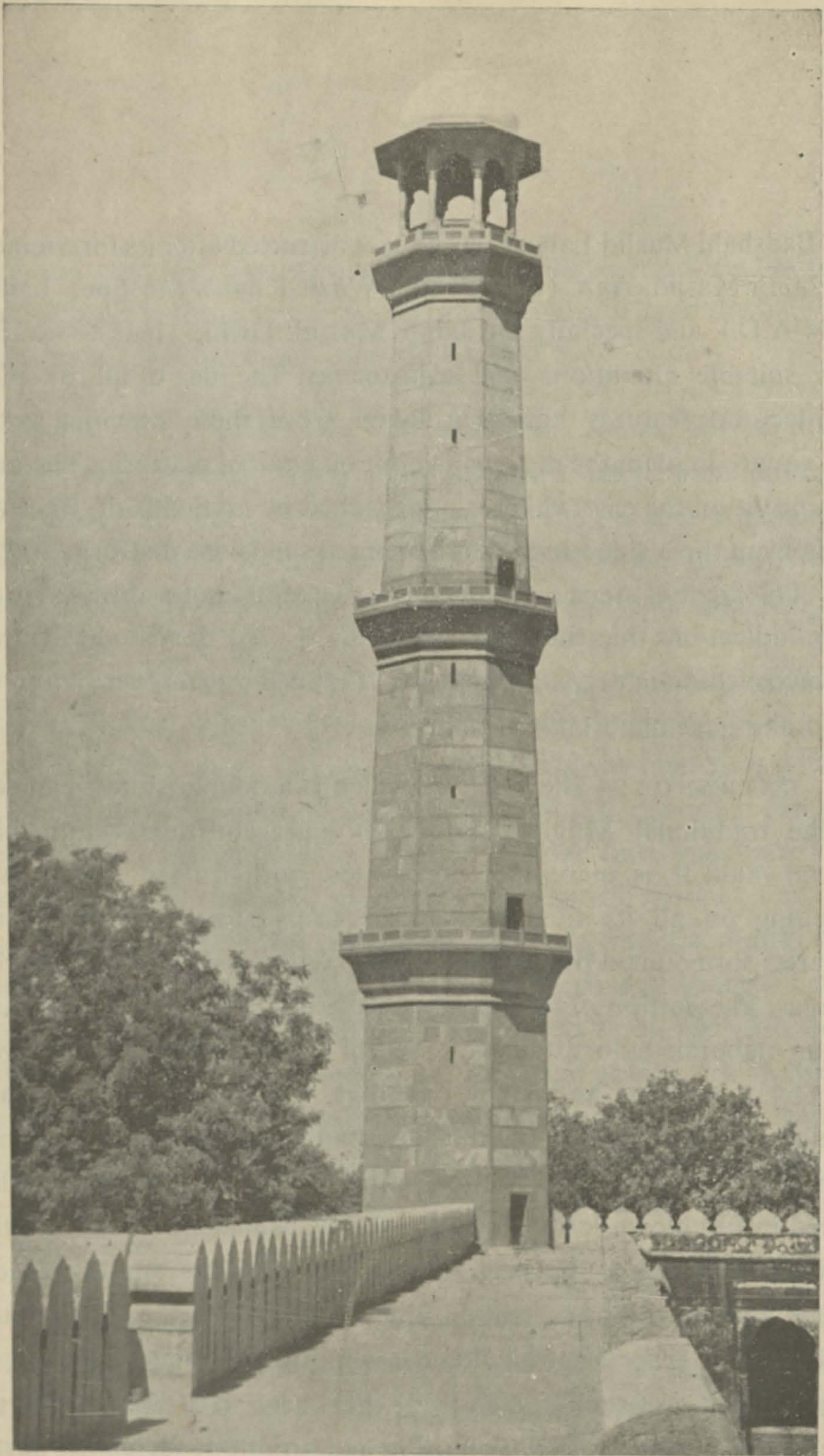
THE CHAUBURJI

Situated on the Multan Road, the monument was actually a gateway to a garden that has now disappeared. It is called Chauburji (the four minarets) because of its four corner minarets, out of which one on the north-west corner is now lost. The fragmentary inscription on its eastern archway records that the garden was founded in 1646 A.D. by a lady, mentioned metaphorically as "Sahib-e-Zebinda, Begam-e-Dauran" (one endowed with elegance, the lady of the age) and was bestowed upon one Mian Bai.

The reference is most probably to Jahan Ara Begam, the eldest daughter of Emperor Shahjahan, who was entitled as 'Begam Sahib' and for all official purposes was the 'lady of the age' after the death of her mother in 1631. That there was a garden of Jahan Ara Begam at Lahore is confirmed by two letters of Emperor Aurangzeb addressed to her.*

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*These letters numbering 13/145 and 15/147 appear on pp 240-242 of Ruqq'ate 'Alamgiri, edited by Sayyid Najib Ashraf, Azamgarh.



Badshahi Mosque. A view of a corner Minaret.

Badshahi Masjid Lahore has been constructed after its forerunners, the Jam'i Masjid, Agra (1648 A. D.), Wazir Khan's Mosque, Lahore (1634 A.D.), and specially the Jam'i Masjid, Delhi, (1645-58 A. D.), with suitable alterations and adjustments. The idea of all its main architectural features has been taken from these previous works. 567′ square in plan, the mosque is built on a raised platform. The main entrance is on the east which is approached by a flight of 22 stairs rising from three sides and ending on a red sandstone platform—79′ by 34″. The flight af steps mentioned above was in sang-e-abri. There are some indications that they were originally in red sandstone. During the recent thorough repairs, therefore, they have again been constructed in the same material, red sandstone.

ENTRANCE :—The entrance which is a double storey edifice is of the traditional Mughal style with a graceful three-centred high central vault. It is elaborately decorated with framed and carved panelling on all its facades. On the four corners are the square minarets surmounted by red sandstone pavilions with white marble cupolas. The portion of the eastern facade just above the central vault has an elaborate balustrade composed of 12 crenellated merlons overlaid by a delicate arcade of openings, all in red sandstone and surmounted by 11 white marble gumbadis—miniature solid domes. This balustrade is sided by slender minarets bearing marble cupolas, placed in full blown lotus carved out of red sandstone and inlaid with white marble veins. Between the corner minarets and the slender minarets are pavilions carried on four slender columns and surmounted by wagon shaped marble dome having two pinnacles each. Apparently the idea of such a balustrade has been borrowed from the gateways of Jam'e Masjid, Delhi. The red sandstone facing the north,

south and west side was removed during the Sikh period, but has now been restored in the recent repairs. The entire repairs to the building of Entrance Gate has cost a sum of Rs. 9,17,635/-.

THE HOLY RELICS:—In the three rooms on the upper storey of the Entrance Gate, now converted into a small museum, are housed the relics, 27 in number, of the Prophet Muhammad (May peace be upon him), Hazrat Ali, Hazrat Fatima, Imam Hasan, Imam Hussain, Hazrat Owais Qarani and Shaikh Abdul Qadir Gilani.

COURTYARD:—The vast courtyard measuring about 530 feet square is divided into two parts: the upper and the lower. This latter part is called *fina* where funeral prayers can also be offered. It is also in this part that the ablution tank lies, though it is not used for this purpose now. The upper part is further divided into three parts; the central portion or the main courtyard of the mosque proper, and the two side ones which are lower by one step than the central one. Originally this vast courtyard was paved in small cut country bricks laid on edge in *musallah* form. This decayed floor has also been replaced now by red sandstone slabs. The small grilles seen scattered over the floor show the elaborate systems of drains and ducts arranged underneath the vast courtyard for its proper drainage towards the north into the old river which once flowed along the northern enclosure wall.

The courtyard is flanked all round by hujras, 80 in all, which served as a madrasa (college) in the Mughal days. Hujras on the east were pulled down by the British in 1856 but have now been reconstructed and converted into long arcaded ablution halls.

THE CENTRAL TANK:—50 feet square in plan and about 3′ deep, the side walls of the central tank were originally lined with sange-e-abri slabs. All its decorations were removed during the Sikh period. Its platform has now been given a marble facing, and a marble jali has also been provided around it.

PRAYER CHAMBER:—The centre of the west side of this vast courtyard is occupied by the prayer chamber roughly measuring 275′ by 85 feet, raised above the outer courtyard and approached by a flight of sang-e-abri steps. Though smaller as compared to its vast courtyard, it is well-proportioned, bold and impressive.

The red sandstone facade, having a large and magnificent three-centred central vault with five subsidiary arches on each side, is panelled, carved and enriched with marble inlay in lineal, floral and geometrical patterns. All these decorations in inlay and carvings were obviously designed by the builders to create contrast of light and shade, in order to break the monotony of a vast back ground of red sandstone of the sanctuary The embellishment, both external and internal, of the main vault, 55 feet high, with *Zanjira,* interlacing and blooming flowers and their spidery tendrils, all treated in bold relief, is unique work unsurpassed in beauty and workmanship even in the Mughal Architecture.

The interior consists of two deep and long halls. The front compartment is divided into two big halls by the intercepting central vault. The back portion is divided into seven intercommunicated halls or bays by means of eight thick arches on massive jambs which were a technical necessity to take the load of the heavy roof and domes above. The dado of the whole of the interior is of well-polished sang-e-abri.

Domes of Badshahi Mosque. They are constricted at the neck.



The rest of the interior with the exception of the mehrab and spandrels of the central hall, which have marble veneer, is finished with lime plaster bearing in relief a floral network of excellent workmanship, attractive in shape and the curves suited to different positions. Though it was tastefully painted with bright colours in fresco, yet the overall effect is that of a sober composition. Three types of roof, viz., (i) dome, (ii) qalamdani with the margin in concave and the central

portion in the form of a sunk oblong panel, and (iii) concave with a central rib, have been given to different compartments of the prayer chamber. The crowded paint work in the soffits of the arches on either side of the main vault is a latter repair work done in 1881-82. Miniature mehrab, *loti* form, tassel, conventional leaf form, blooming flowers and plants and wavy interlacing pattern are the chief designs of the decorative scheme.

The interior of the prayer chamber was originally paved in fine cutbrick work in the form of *musallahs* lined with strides of sang-e-abri and black marble. However, the entire old brick floor being decayed, it has now been replaced by white marble *musallahs* lined with abri stone border.

On the top or the skyline of the prayer chamber, four corner octagonal minarets, four guldastas, two in front flanking the central vault and two on the back in response, and three beautiful bulbuous domes with a superb refined curvature constricted at the neck greatly add to its architectural accomplishment. The central dome with a diameter of 63 feet is bigger than the rest. The minarets and guldastas, in order to break the monotony, are all inlaid with white marble vertical lines and surmounted with pavilions crowned with beautiful cupolas in white marble with glittering gilded pinnacles of copper.

MINARS :—The four corner minars with an outer circumference of 67 feet rise 176′ high above their plinth. The top pavilion carried over 8 octagonal columns is alone 32′ high. Circular and hollow inside, the centre is occupied by a vertical shaft round which run 204 steps to ascend to the pavilion which gives a bird's eye view of Lahore.

The entire mosque in its core has been built in small country bricks laid in kankar lime with a very small admixture of white lime and is faced with red sandstone. However, white marble has also been used in decorations and in the domes. The entire exterior except the merlons on the top of the enclosure wall was originally faced with red sandstone. The interior was finished with white glazed plaster with fresco work in floral, lineal and geometrical designs.

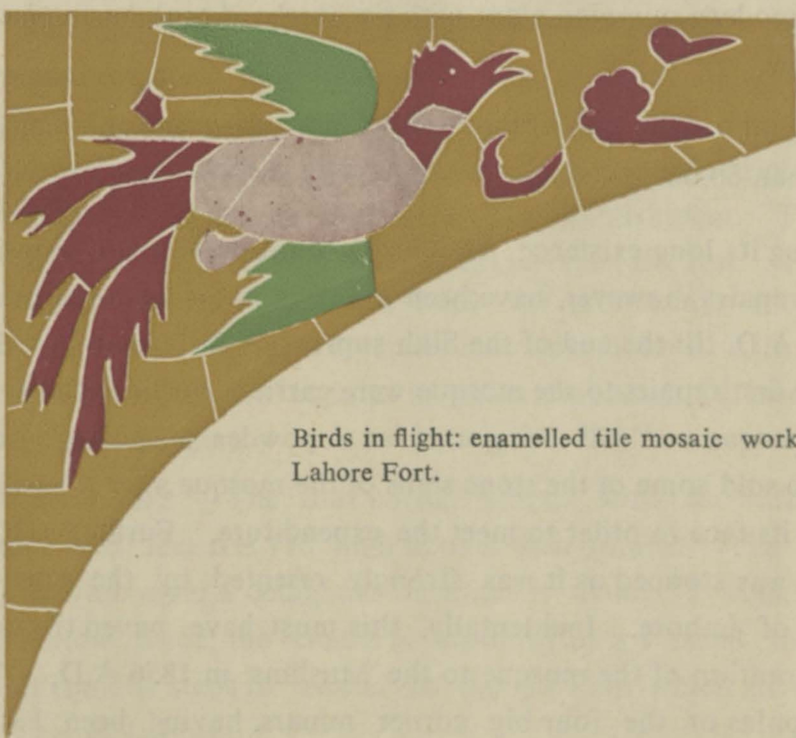
The water supply in the Mughal days was made by a well still existing outside the mosque near its south-eastern minar, where also was a small overhead tank. The water was raised by means of a double Persian wheel and taken to the tank by means of terracotta pipes. A modern pumping plant with an overhead tank has replaced them all now.

The total vacant area of the mosque can afford accommodation for more than 60,000 persons, allowing 4.5 sq. feet for each.

During its long existence, the mosque underwent many repairs. No major repairs, however, have been reported after its completion in 1673-74 A.D. till the end of the Sikh supremacy in Punjab in 1849 A.D. The first repairs to the mosque were carried out in 1850 A.D. when the mosque was still being used as a powder magazine by the British who sold some of the stone slabs of the mosque after removing them from its face in order to meet the expenditure. Further sale of stone slabs was stopped as it was strongly resented by the Muslim population of Lahore. Incidentally, this must have paved the way for the restoration of the mosque to the Muslims in 1856 A.D. The original cupolas of the four big corner minars, having been badly

damaged by an earthquake in 1840 A.D., had to be removed. During the Sikh rule the mosque was put to the profane use of a military magazine and storehouse. Even in the early British period, its *hujras* were used for residential purposes of soldiers. It was, however, restored to the Muslims in 1856 A.D. in a shattered condition after dismantling the eastern dalans—to avoid the possibility of its being used as a stronghold.

Since then many repairs have been carried out to arrest the decay of this historic monument with varying success. The recent repairs by the Government of Pakistan, however, surpasses them all in its thoroughness and magnitude. As a result, the mosque is now restored to its former glory in all respects.



Birds in flight: enamelled tile mosaic work in Lahore Fort.

Sarvwala Maqbara (the cypress tomb), built in the middle of 18th century A.D.



SARVWALA MAQBARA

Lying near Dai Anga's mausoleum, there is a solid, tower-like, tapering brick-built structure with *chhajja* (pent) near the top and surmounted by a four-sided pyramidal low dome carried over a double low neck.

The building is the tomb of Sharfun Nisa Begum, the sister of Nawab Zakariya Khan, surnamed Khan Bahadur Khan (d. 1745 A.D.), governor of Lahore during the reign of Mughal Emperor Muhammad Shah (1719-48 A.D.). The tomb is locally known as Sarvwala Maqbara (the cypress tomb), from its ornamentation of

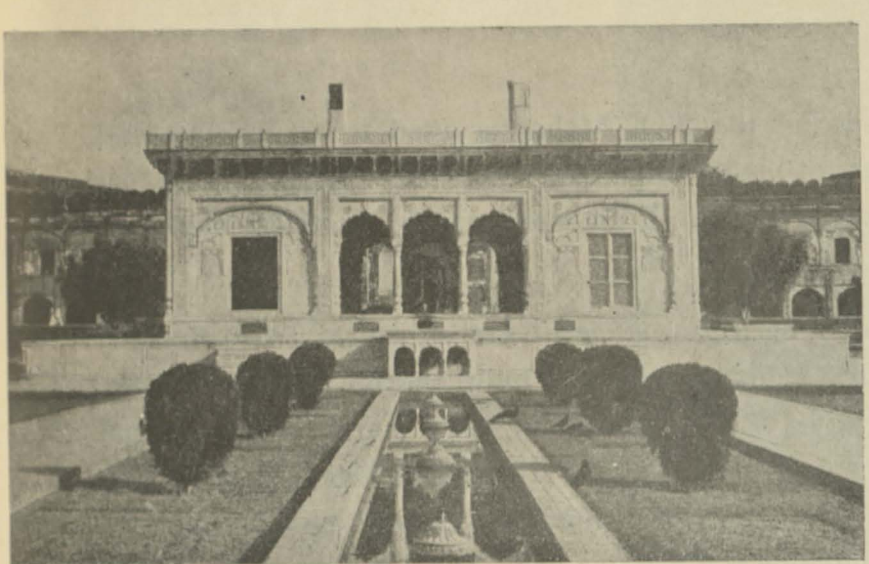
cypress trees. These cypresses, four on each side, are intercepted by smaller blooming flower plants, all in enamelled tile mosaic work, on plaster base. This tomb is the last of the monuments of Mughal period. According to Latif, the tower was formerly surrounded by a beautiful garden and tank, which have now totally disappeared. The burial chamber is on the top, at a height of about 16 feet approachable only by a removable ladder. The idea appears to have been intended to keep out of sight even the actual grave of the pious lady.

HAZURI BAGH AND MARBLE BARADARI

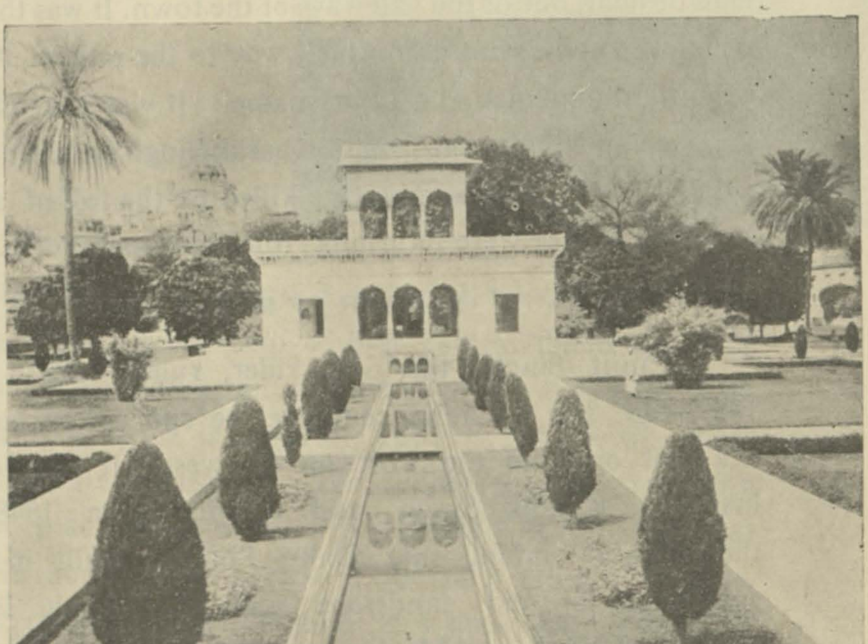
The quadrangle now occupied by the garden called Hazuri Bagh with a marble baradari (1818 A.D.) in its centre, was originally a sarai built by Aurangzeb, where during the Mughal rule thronged the Imperial cavalcade and armed retainers.

The two-storeyed building adjoining the southern gateway (Hazuri Bagh Gate) was also originally built in the time of Aurangzeb as a boarding house for scholars. Later on it was used As Abdar-Khana or place for keeping refreshing drinks. During the reign of Ranjit Singh it came to be called Gulabkhana or "Rose-water House". During the British period it was again used as a boarding house for students.

The marble baradari was constructed in 1818 A.D. by Ranjit Singh from materials obtained by despoiling the Mughal buildings in Lahore, specially the tomb at Nawankot and Shah Sharaf's tomb which once stood near Bhati Gate. It appears that the marble floor of the Royal Bath in the Lahore Fort was also removed for this purpose as may still be seen on the eastern side of the platform of the baradari.



Hazuri Bagh Baradari, built by Ranjit Singh in 1818 A.D.



Hazuri Bagh Baradari before July 1932 A.D.

Here it was that the Sikh Maharaja used to sit in state and transact business of his kingdom, and it was also in this baradari that Sher Singh received the British Embassy sent by Lord Ellenborough in 1843 A.D.

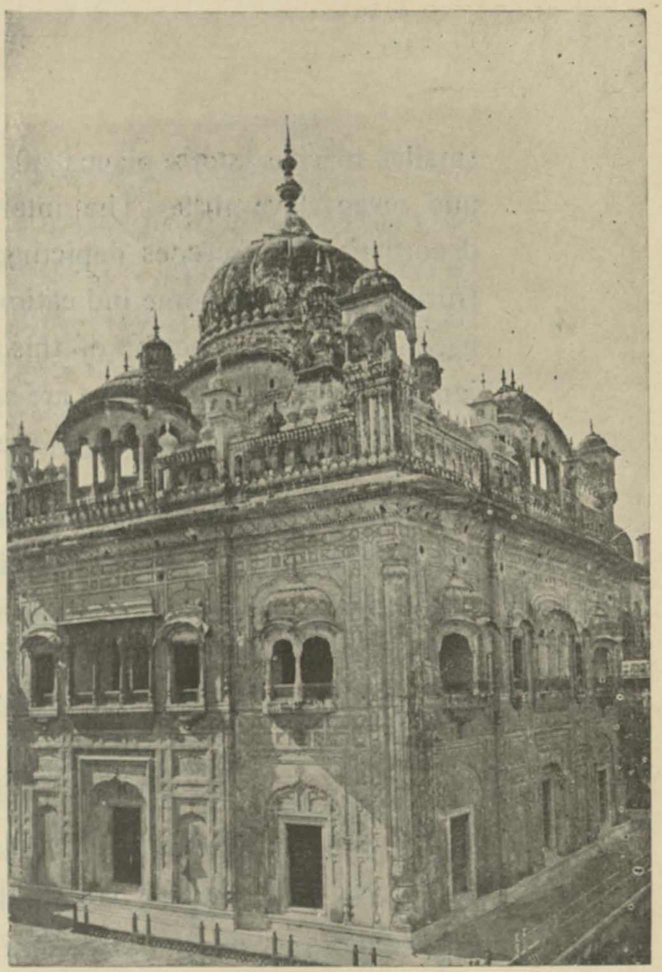
This building measuring 45 feet 6 inches square is two-storeyed with underground chambers and was built entirely in white marble. Even the door leaves are constructed in white marble. The original ceiling, some patches of which are still extant, was decorated with stucco tracery inlaid with convex mirrors. Though built of despoiled materials, the outcome is a pleasing one. The upper storey was struck by lightning in 1932 and collapsed.

To the north of the Hazuri Bagh is the Roshani Darwaza or the gate of light, one of the gateways of the town. It was the portal through which the nobles passed on their way to the palace. After dark it was brightly illuminated, hence its name. It was near this entrance that Prince Nau Nihal Singh, son of Kharak Singh and Mian Udham Singh, eldest son of Gulab Singh, were killed by the fall of a portion of an archway as they were returning from the funeral of Kharak Singh.

SAMADH OF RANJIT SINGH

Ranjit Singh, the Sikh ruler, ruled Punjab from 1799 to 1839 A.D. His samadh occupying the spot where he was cremated lies just opposite the Fort on its west. It was commenced by his son Kharak Singh and completed in 1848 A.D. during the reign of infant raja Dalip Singh. Built in bricks with a sprinkling of red sandstone and marble, it is an unhappy mixture of Hindu and Muslim architecture, composed and constructed in conformity with Hindu tastes, with the result that while it has

Samadh of Ranjit Singh, built in c. 1848.



no dignity of the Muslim architecture, it has all the crowdedness of the Hindu style. The square roof with a central fluted dome is crowded with small pavilions, all decorated at the base with Naga hood designs, kiosks, stone lanterns and cupolas, and the whole enclosed by an elaborate balustrade. The ceilings are decorated with glass mosaic or plain glass work which is really skilfully done, at least in the main dome. The arches in the interior are of Marble. In the centre of the sepulchral chamber is a small marble pavilion decorated with Pietra dura work. In it rests a central marble urn in the form of a lotus containing the ashes of the Maharaja. Eleven

smaller marble knobs placed all around hold ashes of four queens and seven slave girls. The interior of the Samadh chamber is also decorated with frescoes depicting mostly the life stories of the Sikh Gurus. There are some indications of pilfered materials having been used in the construction of this pavilion. Two small buildings adjacent to the main structure are sacred to the ashes of Kharak Singh, the son, and Nau Nihal Singh, the grandson of Ranjit Singh.

The large marble door-frame of the main entrace to the samadh, decorated with superb pietra dura work, originally belonged to Shish Mahal. Similarly, about 21 other marble door-frames at different places in the building had been pilfered apparently from various Mughal buildings, specially the Fort.

SHRINE OF GURU ARJUN DEV

Lying on the north of Ranjit Singh's samadh is the shrine of Arjun Dev (1799-1839 A.D.), the fifth Sikh guru, who made Amritsar the rendezvous of the Sikhs and compiled the Adi Granth, the principal part of the holy Sikhs scriptures.

The guru assisted Khusrav, the rebellious son of Emperor Jahangir, in the prosecution of his designs against his father. This offended the Emperor who confiscated all his property and ordered him to be put to severe punishment. His followers assert that having obtained leave to have a dip, he miraculously disappeared at this spot in 1606 A.D. beneath the waters of the Ravi, which then flowed here.

This building attracts attention because of its heavily gilded fluted dome; otherwise it is of no particular architectural note. It was built by Ranjit Singh.

GOVERNMENT HOUSE

The tomb of one Qasim Khan, a cousin of Emperor Akbar and Subedar of Kabul where he was murdered in 1600 A.D., still forms the nucleus of the present building of the Government House (c. 1609-1848 A.D.). Qasim Khan was a patron of wrestlers and the tomb was known as Gumbz Kushti Wala (the dome where wrestling was practised).

Towards the close of Ranjit Singh's reign, Jamadar Khushal Singh built round this tomb a house in octagonal form, surrounded by a garden, for himself and the officers of his contingent. During the British occupation it came to the successive possession of Major Macgregor and Colonel Henry Lawrence, before its use as Government House. No part of Khushal Singh's house now remains, but the tomb with its magnificent cupshaped vault inside and flalt roof outside, a characteristic of Akbar's period, is still intact. The actual grave built in small bricks lies underneath, in a small underground chamber. The interior of the spacious vault is being used as the dining room of the Government House and it is really one of the most tastefully decorated dining rooms with the entire interior surface embellished with beautiful tempera paintings in floral and arabesque designs, all in Mughal character.

ALLAMA IQBAL'S TOMB

Allama Sir Muhammad Iqbal, the poet-Philosopher of the East, was born at Sialkot on the 22nd February, 1873, and died on the 21st April, 1938, at Lahore.

His small red standstone tomb, built in 1951, lies in the south-west corner of Hazuri Bagh, just under the the shadow of the high

minar of Badshahi Mosque.

With its slightly battered walls, bold moulding set in cavetto just above the plinth where it is also constricted, and specially designed low elevation, so that it may not impede the view of the mosque, it is a tiny little building which, though differs from the traditional style of Pakistan architecture of Muslim tombs, can yet claim some originality. The door frames are in marble and so are the screens with a monogram of Poet's name cut in their centre. The top is furnished with an eave, and the roof though pyramidal looks almost flat. The interior which is panelled is entirely finished with white marble decorated with floral and geometrical designs in relief, and is also inscribed with six couplets from Zabure Ajam, one of the well known works of the Poet.

The beautiful marble cenotaph with its platform decorated with aragonite panels of different colours and head-stone of translucent marble is a gift from Afghan Government. The head-stone on its front is inscribed with two important couplets of the celebrated Poet summing up his views against racial and colour distinction, his life-long mission.

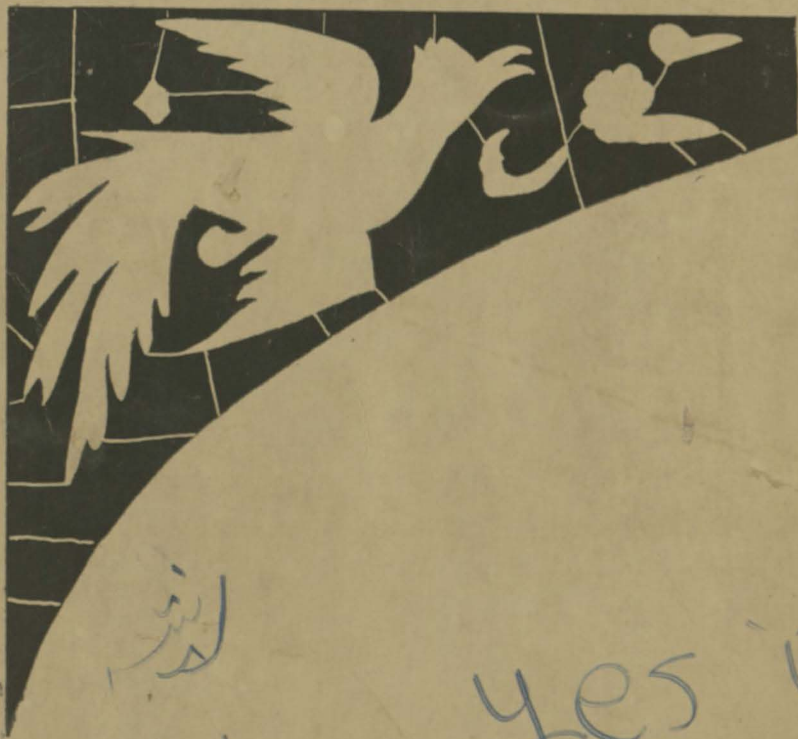
The tomb was designed by Nawab Zain Yarjang Bahadur of Hyderabad, Deccan, an architect of the late Nizam Government.

Chronological List of Important Monuments at Lahore

NAME OF MONUMENT	DATE	FOUNDED	
		BY	DURING THE TIME OF
1. Qutbud Din Aibak's grave (Modern)	c. 1210 A.D.	—	—
2. Mirza Kamran's Baradari	1530-40 A.D.	Mirza Kamran	Mirza Kamran
3. Tomb of Shaikh Musa Ahingar	Middle of 16th cent. A.D.	—	Akbar (?)
4. Janazgah (Hujra Mir Mahdi)	c. 1566 A.D.	Mir Mahdi	Akbar
5. Lahore Fort	c. 1566 A.D.	Akbar	Akbar
6. Daulat Khana-e-Khas-o-'Am including Jharoka, Lahore Fort	c. 1566 A.D.	Akbar	Akbar
7. Masjidi Gate, Lahore Fort	c. 1566 A.D.	Akbar	Akbar
8. Maryam Zamani's Mosque	1614 A.D.	Maryam Zamani Begam, Mother of Jahangir	Jahangir
9. Tomb of Anarkali	1615 A.D.	Jahangir	Jahangir
10. Tomb of Bahadur Khan	1st half of 17th cent. A.D. (?)	—	Jahangir
11. Makatib Khana, Lahore Fort	1617-18 A.D.	Jahangir	Jahangir
12. Daulat Khana-e-Jahangiri (Jahangir's Quadrangle), Lahore Fort	1617-18 A.D.	Jahangir	Jahangir
13. Tomb of Prince Parviz (d. 1626 A.D.)	c. 1626 A.D.	Shahjahan	Shahjahan
14. Dewan-e-'Am (Columned Hall), Lahore Fort	1631-32 A.D.	Shahjahan	Shahjahan

NAME OF MONUMENT	DATE	FOUNDED	
		BY	DURING THE TIME OF
15. Shah Burj (Shish Mahal), Lahore Fort	1631-32 A D.	Shahjahan	Shahjahan
16. Bungla (Naulakha), Lahore Fort	1631-32 A.D.	Shahjahan	Shahjahan
17. Khilwat Khana, Lahore Fort	c. 1633 A.D.	Shahjahan	Shahjahan
18. Hammam-e-Shahi	c. 1633 A.D.	Shahjahan	Shahjahan
19. Wazir Khan's Mosque	1634 A.D.	Ilmud Din, Wazir Khan	Shahjahan
20. Moti Masjid, Lahore Fort	c. 1635 A.D. (?)	Shahjahan(?)	Shahjahan (?)
21. Dai Anga's Mosque	1635 A.D.	Dai Anga, Wet-nurse of Shahjahan	Shahjahan
22. Mian Mir's Tomb	1635 A.D.	Dara Shikuh	Shahjahan, but completed by Aurangzeb
23. Jahangir's Tomb	1637 A.D. (?)	Shahjahan	Shahjahan
24. Akbari Sarai	1637 A.D.	Shahjahan	Shahjahan
25. Shalamar Garden	1642 A.D.	Shahjahan	Shahjahan
26. Diwan-e-Khas, Lahore Fort	c. 1645 A.D.	Shahjahan	Shahjahan
27. Asaf Khan's Tomb	1645 A.D.	Shahjahan	Shahjahan
28. Nur Jahan's Tomb	c. 1645 A.D.	Nur Jahan	Shahjahan
29. The Chauburji	1646 A.D.	Jahan Ara Begum (?)	Shahjahan
30. Ali Mardan Khan's Tomb	Middle of 17th cent. A.D.	—	Shahjahan
31. Gulabi Bagh Gateway	(1655 A.D.)	Mirza Sultan Baig	Shahjahan

NAME OF MONUMENT	DATE	FOUNDED BY	FOUNDED DURING THE TIME OF
32. The Monuments at Nawankot	Middle of 17th cent. A.D.	Jahan Ara Begum (?)	Shahjahan
33. Nadira Begum's Tomb	Before 1659 A.D.	Dara Shikuh	Shahjahan
34. Tomb of Nasrat Khan	2nd half of 17th cent. A.D.	Aurangzeb	Aurangzeb
35. Buddhu's Tomb	c. 1671 A.D. (?)	Buddhu, a brick manufacturer	Aurangzeb
36. Bahadur Khan Khan-e-Jahan Bahadur	End of 17th cent. A.D.	—	Aurangzeb
37. Dai Anga's Tomb	(1671 A.D.)	—	Aurangzeb
38. Badshahi Masjid	(1673-74 A.D.)	Aurangzeb	Aurangzeb
39. Alamgiri Gate	1673-74 A.D.	Aurangzeb	Aurangzeb
40. Sarvwala Maqbara	Middle of 18th cent. A.D.	Nawab Zakariya Khan	Muhammad Shah
41. Begampuri Masjid	Middle of 18th cent. A.D.	Governor of the Punjab	Muhammad Shah
42. Hazuri Bagh and Marble Baradari	1818 A.D.	Ranjit Singh	Ranjit Singh
43. Shrine of Guru Arjun Dev	1799-1839 A.D.	Ranjit Singh	Ranjit Singh
44. Haveli Nau Nihal Singh	c. 1840 A.D.	Nau Nihal Singh	Kharak Singh
45. Ranjit Singh's Samadh	c. 1843-48 A.D.	Kharak Singh	Kharak Singh, Sher Singh and Dalip Singh
46. Allama Iqbal's Tomb	1951 A.D.	Iqbal's Tomb Committee	Islamic Republic of Pakistan



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